

Elementary English

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DETROIT

**BEING SPECIFIC ABOUT
READING**

ELEANOR G. ROBISON

CHILDREN LEARN TO WRITE

MARY R. MARTIN

LEARNING BY LISTENING

GEORGE MURPHY

SPEAKING AND LISTENING

BORIS V. MORKOVIN

CHILDREN'S BOOKS ON INDIA

ALICE N. FEDDER

**THE USE OF VOCABULARY
LISTS**

E. W. DOLCH

READING RETARDATION

RUSSELL G. STAUFFER

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Let's Be Specific About Reading

ELEANOR G. ROBISON¹

"There is nothing new under the sun"—and yet the sun shines on so many places and so many things. So it might be in the teaching of reading. There is little that is new and of recent discovery, yet in so many places so many things are done in the name of reading.

Volumes have been written on the basic philosophy, on methods, on specific techniques for reading instruction. The materials on hand are exhaustive; yet in many situations the practice has far to go in squaring itself with the theory. In fact, we must don our seven league boots to make *what we do* come closer to *what we know*.

This is in no way an indictment against teachers. Our large classes; our mobile population; the Red Cross money; and even the cans of peas for the Thanksgiving baskets, important as they are, have taken our time and concern.

Let us have a period of evaluation, of stopping and looking at our reading practices. Let us turn our thoughts, with the help of the administrator, the supervisor, and the principal, to the kinds of instruction children are receiving.

This, also, is in no way a plea for the "back-to-the-skills-away-with-the-frills" philosophy. This is a plea for a period in which the teacher will focus her attention upon the *quality* of her reading instruc-

tion; a period of careful evaluation and checking of her methods against good practices. Let the teacher ask herself such questions as

Is my reading period alive?

How do the children feel and how do they look when it is a reading period?

Do I do the same thing day after day?

Teachers often become so involved with one small technique, one small problem, that the big things are lost. The forest is never viewed because the teaching of *saw* and *was*, *went* and *want*, *this* and *they* becomes so all-important. Teachers should stop to consider the reason for reading. To get meaning and enjoyment from what is read is the all-important issue. Occasionally the teacher should be a fly on the wall in her own classroom.

This does mean the cooperation of principals, supervisors, and teachers in concentration on taking up the slack between theory and practice. It means that each of us should discard some well-worn "pedagogy" and speak in specifics. It does mean that supervisors will help teachers, not by giving them patterns of work, but by translating theory into action. *What do you do?* must become the practical problem, and the answers for many *What do you do's?*

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should be the restorative for teachers' gray hairs.

Our problems in reading all over the country have seemed to be on the increase. Maybe they have always been with us, but our educational glasses have sharpened our vision, and we are seeing our problems more clearly.

Let's Look at Grouping

Our whole concept of *What is a grade?* has changed from one of a specific amount of content to be learned to one of a matter of time spent with a specific group of children. What has this done to reading? All children in the third grade with a Book Three! That is a sacrilege to a modern teacher. She knows she must group children, but where are her groups? Are they on page 38 of *Fun With Dick and Jane*; page 48 of *Fun With Dick and Jane*; page 60 of *Fun With Dick and Jane*? One student teacher demonstrated for her supervisor. She had three groups—all three on page 40 of *Fun With Dick and Jane*. When asked why she grouped, she said, "To teach smaller numbers of children!" Grouping is to meet individual differences in children. We have heard over and over that it is not only normal, it is moral, to have a two-or three-year span in any one grade. One principal reported a span of seven years in his seventh grade.

Let the teacher look at the range in her class. Has she provided for the normal range found in any group of children?

The teacher must consider how many groups she can adequately instruct in the time allotted for reading. If she gets too many, is she able to give enough attention to any one group? What to do with one group while the other is working is the

\$64.00 question. No longer are we satisfied with "busy work." Children must be busy with some worthwhile activity. Children must be trained to work quietly and independently at this time. In order to do it, children must (1) know *exactly* what to do—that is, the directions must be clear; (2) be able to do work—the work must be easy enough to do independently; (3) have enough to keep them busy for the allotted time. Most teachers' manuals have many suggested activities for this time.

The writer cannot leave the subject of grouping without putting in a plea for the slow group. This group is known by the expressions on the faces when reading time comes. They are the ones who drop their books, lose their places, and, alas, too often of this group the teacher says in a tense voice to the principal or supervisor, "This is the S-L-O-W group." These are the children too often deprived of the desert, the cream, the dividend in reading—no library privileges, no pretty picture books, no enrichment exercises. They are too busy with the *saw's* and the *was's*.

Let's Look at Our Choice of Books

After grouping the children for instruction, let's look at the books the different groups are using. Do they have only one book which they use every day? Is there a balance between the uphill reading—the "stretch material" as it has been called—and the "dividend" which is the easy reading? Thorndike has established the idea that if a child has difficulty with more than three or four words per page the book is too difficult for him. Too often children are struggling with too many pages one which they *know* only three or four words!

Let us look at the newer books. The

consistent way in which content and vocabulary are planned would lead one to believe that the use of one basal series from the first pre-primer through the primer or even Book One would be an insurance for the mastery of a sight vocabulary. That is, one pre-primer of a basal series should be followed by the next pre-primer and primer in the same set. Let us look at the vocabulary load to which a child would be exposed if he were to be given many, many pre-primers of different sets. One small study² of the vocabulary load of nine pre-primers of different sets showed approximately 189 different words introduced. If the children read all these, the heterogeneous vocabulary would be 189 rather than the approximate 60 words of most combined pre-primers. Those 60 words are carried on through the next, the next, and the next books, assuring us that children are getting consistent mastery of vocabulary.

Let teachers take time to look at the publication date of the books they are using and compare the interest, the pictures, the concepts, and vocabulary of the books of fifteen years ago. This does not mean that the older books should be discarded, but it does mean that they should be used in other situations rather than as basal texts and for other purposes rather than for initial instruction. In some school systems the last teacher to the lunchroom, or the one absent, always gets the undesirable job. Now teachers facetiously say, "The last one to the book room gets *Jo-Boy!*"

Let's Look at a Good Reading Lesson

Teacher Preparation. In preparing for
²Private Files of Director of El. Education, Oakland.

the reading of a specific story, let the teacher do three things:

1. Find out what concepts are inherent in the story. What will the children be learning from the reading of this story? Is this one in which certain life values are stressed? Is this a story of the interdependence of people? This is not a plea for the use of the McGuffey Readers or for the moralizing technique. However, if the whole reason for reading is to obtain meaning, let us discuss, relate to our own experiences, and evaluate what we are reading.

2. What reading skills would grow naturally from this story? Is this a good one for oral reading; for reading for the main idea; for reading for detail; or for a sequence of events? Is this lesson loaded with phonetic words or is it good for practice of context clues?

What are the new words in this story? The teacher must be aware of these and teach them.

Presenting New Words

The new words should be presented, in context, on the blackboard before children are sent to struggle alone with new materials. This does not mean that the teacher will tell all the new words. She should first classify the words into (a) the words children will solve for themselves from the use of the context, (b) the words which need phonetic analysis (c) the words which will need to be told to the children, (d) the words whose meanings need to be enriched.

In presenting the words which the children can guess by context clues, have them read the words ahead and beyond the new word. The new word might be *cookie*. The sentence would read, "On the way

home grandmother gave each of them a ——— to eat." In the picture grandmother is shown giving them cookies. Reading on, "to eat" suggests to them what with the use of the beginning consonant the word is *cookie*. Urge children to tell how they discovered the word. The "word-detective" game is lots of fun. Teach children first to say, "what word makes sense?"

Secondly, the teacher should present words which children can work out phonetically. These words, in phrases, may be placed on the blackboard, and teacher may give clue words. The new word might be *pail*. If the children know *tail* and the teacher gives that clue, she may easily elicit *pail*.

There will be some words the teacher, because of the peculiarities of the English language, will have to tell the children.

Words to be enriched must be kept in the teacher's mind. *The cattle grazing near the silo* will have little meaning, even if, because of skill in phonetics, the child pronounces *cattle*, *silo*, and *grazing*.

We must take time to discuss, enrich, relate to his own experience any words which might be unknown or misunderstood. Every teacher has many examples of this type of response. *The Indian mother carries the caboose on her back!* The teacher will need to discuss meanings, show pictures, read other stories.

Presenting new words need not be a dull, routinized, or monotonous task. Children can become thrilled at their own progress in making intelligent guesses and relating to the class how they discovered the new word. They love to be "word-detectives."

Guided Reading

Children should have a reason for reading, the new story. Every day facing an assignment on the blackboard "Read from page 40 to page 45 and answer the following questions—or fill in the following blanks," meeting this day after day, will never make a reading lesson come alive, nor will it develop avid readers.

Let's look at the pictures; *what do you think happens?* Teacher may tell some of it. *How do you think it comes out?* Part of the radio technique—more of the "Who Done Its" or "See next episode" may awaken the answer in a child the whole field of enjoyment of reading. Set a worthy purpose for reading and then have children read the story silently for its meaning. In the pre-primer stage, children will read one line to answer a question. Later on, they may read the paragraph, or whole thought units, or the entire story.

Children at the beginning stage need markers. Some need to carry these on much longer than others. Certainly it is better to use a clean, well cut, colored piece of paper than point a slightly soiled little finger at each word or lose the place.

What sort of questions should be asked during the silent reading? What color was Nancy's dress? The child gives a one-word answer, "red." How much better is the creative type of question or answer, "Would you like John for your friend? If so, read the part which made you decide that you would."

Oral re-reading with a purpose has its place. The children now know how the story is coming out. They may reread to prove a point; to list characters for dramatization; to dramatize; to explain parts of a

mural; to list sequential details; to select pertinent information. They may read orally to practice for effective interpretation. This reading should be done by one child with the others—books closed—listening and evaluating.

Related Reading Activities

After the story has been read, and sometimes reread, the teacher may wish to have more work with the new words. She may wish to fix the vocabulary more firmly in the minds of the readers. Often she needs to check on the child's comprehension. This type of exercise is often found in accompanying workbooks. "The workbook is as good as the teacher using it" is a stock but true expression. A good workbook, in the hands of a good teacher who will present the material, correct it, go over it with a child, makes a real contribution to a reading program. A workbook given to a child to use alone, to color in, to make haphazard responses, contributes to a careless, extravagant program.

"Color in the little yellow duck" not only contributes little to a reading lesson, but is cause for alarm to all our art teachers. Too many "yes" or "no" type questions may train good guessers, but not good readers.

Let us call attention to word similarities and word differences. Ask children how they are going to know the new word when it appears again. Word analysis, structural configuration, phonetic elements, little words in big ones, all must be an intrinsic part of the lesson. This is a child's right. Do give him skills in attacking new words. There is a definite place in the reading lesson for related word analysis.

What are the possibilities for enriching this reading lesson? What other stories are there that have the same theme or concepts? There will be stories which, because of the reading difficulty, the teacher will have to read. There will be stories written on an easier level that children might read to themselves. What about related poetry?

Enrichment Exercises

Can this reading lesson be related to the other areas in language arts? Could children write stories of their own pets? Making booklets, creating poetry, drawing pictures, making diaramas, murals, or even composing original songs broaden the whole field of reading.

In speaking of specifics, one does not need to narrow the vision. One needs to take a broad look at the whole language arts field. One needs to keep an eye on the aims and objectives of the entire program, but also know what techniques, what methods, what step-by-step procedures are best for attaining these objectives.

Evaluation

No report on reading is complete without mentioning evaluation. How well is the child reading? Is he better today than he was yesterday? What is the hope for tomorrow?

Teachers know the standardized tests, the stenographic reports, and the oral reading techniques. How does the child feel about his reading? How does he look at reading time? What does he say? "Oh, gee, do we have to read?" or "Oh, Gee we get to read." The intonation, the expression on the bored or animated face should be the teacher's best technique for evaluation.

Children Learn To Write

MARY R. MARTIN¹

In the early elementary grades we begin our school day with the sharing of experiences and relating of incidents of interest to individuals and to the group. These experiences include such activities as reporting on information about the farm or dairy, which the children are studying about in social studies, showing and explaining farm pictures brought for their scrapbook, putting out food at home for the birds, reporting on a new poetry or story book they have received, showing new articles of clothing, reporting on news heard over the radio, telling about the new baby sister or brother, reports on radio programs, reports about their pets, showing and telling about the caterpillar they found, a fire in the neighborhood, or an accident. Many worthwhile activities will grow out of these sharing periods. As the children report on these experiences and incidents they not only learn to express themselves clearly and interestingly, but develop confidence and poise as well.

As soon as children develop the ability to write they can write the items on the board, the teacher assisting when necessary with the spelling. In first grade we frequently find the following on the blackboard:

First Grade News

Today is Monday, February 24.

It is a beautiful sunny day.

We can play outdoors today.

Bonnie has a new baby sister. Her name is Susan.

Joe's father took him to the dairy again on Saturday.

We will see a movie on Health today.

Let us watch and see if the movie shows and tells us the things we have been discussing about health.

A newspaper to be read from the board every day or once or twice a week can be carried on in each succeeding grade. Children in the third and higher grades may decide to have a classroom newspaper which is published every two weeks or once a month.

Teachers who teach in a school system where a language text has been adopted in each grade have found that they do not need to start at the beginning of the text, taking the first chapter and continuing on through the book, but instead they and the children refer to the section of the book which will help them in doing correctly the oral and written work they are interested in doing and need to do at that particular time.

The many practical situations for writing can be and are as enjoyable as are the personal or creative writing experiences. It must be kept in mind that practical writing is also creative writing unless one in their writing quotes directly from the book or source of reference. In fact, it is through these many practical writing experiences that children begin to release some of their innermost thoughts and feelings in their personal creative writing.

It must be kept in mind that children who have not had the opportunity to experience practical and personal creative writing from the time they have entered

¹First Grade Supervisor, Michigan State Normal College.

school, will often not have acquired great freedom in writing, and therefore have not formed habits of using correct form, capitalization, and punctuation. These children will need to be given opportunity for many practical writing experiences, and at the same time encouraged to do some personal and creative writing. After these children enjoy writing and write freely, the teacher and child may sit down and together decide how to improve the form, what words are to be capitalized, and what punctuation marks are to be used and why. Soon with these children, too, correct form, punctuation, and proper use of capitals will become a habit.

When children are writing to fulfill a practical purpose, individually or as a group, we are always ready to offer guidance and suggestions. However, as has already been stated, when a child is doing personal writing we do not make any suggestions or give him any guidance unless he especially requests it.

Readiness for recording practical writing and personal creative writing, as well as the mechanics for writing, is really started in the kindergarten when the children dictate messages, ideas, and information they wish to have recorded. Pre-school and kindergarten children frequently come and read to the teacher something which they have written which they alone can read because they have not mastered the art of writing. However, the marks and lines they have made on their papers are meaningful to them. Parents and teacher should not discourage this in children.

As children mature and master the mechanics of writing they do their own recording, sometimes asking for help in

spelling and sometimes spelling the words in their own way. Again, if the child wishes to preserve this writing, he and the teacher sit down and together make the necessary corrections in his spelling.

Making birthday cards for the children who have birthdays, greeting cards for parents, grandparents, brothers and sisters at Christmas and Easter, and 'get well' cards for children who are ill, offers an excellent opportunity for children to combine their practical and personal creative writing. As the children mature they bring their personalities and individualities into their messages and in the designs they create for the cards.

The following are some of the children's creative efforts in the first grade:

Get Well Soon De Ette

From

We miss you Raymond. Hurry and get well.

From

Dear De Ette,

I hope your Doctor is good to you.

I hope the nurse is kind to you.

I hope your bed is soft.

The pictures created for these cards not only take on the personality of the individual who made the card but also that of the individual for whom the card is made.

The children who receive the cards send thank you letters either with their brothers and sisters or by mail. We sent some by mail to give the children this experience, so it is quite natural that the children sent their letters to us by mail, too.

The following is a letter we received from a little first grade girl who had an operation on her throat.

Dear Miss Martin and children.

I came home Tuesday. Maybe I will be in school Monday. It was alright at the hospital but I like it much better at home. The nurses were good to me. I took the book Miss Martin gave me to take to the hospital with me. I will be happy to see you all. I feel much better now.

The baby was glad to see me and I was glad to see him. Mother is happy to have me home and I am glad to be here.

De Ette Ballard

Before visiting the dairy a first grade group reviewed what they had learned about dairies in general. The children were then told what they would see when they visited the dairy. To summarize this information the children assisted the teacher in writing the following record on the board:

Our Trip to the Bella Vista Dairy

We are going to the dairy Thursday.

We will see the cows.

We will see how they feed the cows.

We will see how they milk the cows.

We will see how they cool and pasteurize the milk and then cool it again. We will see how the milk is bottled and capped.

We will see the milk put in the big ice box ready for the milkman to deliver to us.

During the regular discussion, planning and sharing period the following morning, Helen, a member of the group, brought the following story and asked if she could read it.

Our Trip to the Bella Vista Dairy

1. We will see cows.
2. We will see how they feed the cows.
3. We will see how they milk the cows.
4. We will see how they put the milk into the big room.
5. We will have fun at the dairy.
6. We will see the cow barn.
7. We will see the horses.
8. We will see the horse barn.
9. We will see how they bottle the milk.
10. We will see how they pour the milk.
11. We will see the milking machine.

Helen's story was a delightful surprise not only because she had included all the facts which she had helped to record the previous day and had used periods and most capitals correctly, but because she has been very shy and retiring and needed constant encouragement and help in feeling confident in speaking before the group. When the group complimented her on her efforts her response was, "I could spell nearly all the words, too, my mamma only had to help me with a few of them."

The repetition used in the group recorded story was purposely planned, as it is in most functional recorded writing. We do use repetition whenever possible and when its use will not hinder children in what they wish to express or record. We believe that repetition used in this way will add to the children's meaningful reading vocabulary.

There is no formal spelling taught in first grade, but children spell many of the words in the directed functional writing

period. Likewise they spell words they know as information is recorded on the board. If when doing their own recording for practical writing, or when doing their personal creative writing, they need help in spelling they come with a slip of paper and ask to have the word written. This shows a definite readiness and awareness in spelling and should be encouraged in all grades.

Just as children need to be encouraged to report things orally and to converse with others, so, too, they need to be encouraged in their personal creative writing efforts. The same procedure can be used in all grades.

The following report will show how a first and second grade did some lovely creative writing after the first and second snowfalls of the season. A first grade after discussing the snowfall, which was a surprise to all because it came during the night,—the children were encouraged to tell what they thought and did when they first saw the snow. They were asked how it felt on their faces when they walked to the bus. They were asked if they would like to dictate their stories so they could later copy them on the back of their illustrations.

It was decided to whisper the stories so the other children would not be disturbed while they were thinking how to tell their story. The stories were recorded in manuscript. As soon as they finished dictating their story they returned to their seats, illustrated them, and copied the dictated story on the back of their illustrations.

Later in the day they showed their illustrations and read their stories to the

group. Some read them to the kindergarten and to the third grade.

The following are some of the stories:

Snow is falling. It seems like Christmas is coming down with the snow.

I make a snow man. I stand on his head. When I look for him he isn't there.

I like to play in the snow. My daddy likes to work in the snow.

The snow covers the bushes, trees and ground. It is so soft and white.

When I woke up this morning I thought it was Christmas.

Here comes the snow,
Here comes the snow.
down on the ground.
We like to play in the snow.

When I saw the snow falling I tho't it was winter.

The trees were all ready for winter.
The snow fell on the trees. Jimmie.

My mother said, "See the snow on the ground." I didn't believe it until I looked. Larry.

The snow is white like soap flakes.
The children like to play in the snow.
Helen

This morning when I woke up I was so happy I ran to the window and said "Hurrah! Hurrah!"

De Ette

After a spring snow storm a class of first grade children composed some rhymes. This rhyme was voted by all as the one to be copied by the group:

The snow is white,
 The snow is bright,
 It fell around,
 Late last night.
 Mother Nature got
 mixed up,
 She sent us snow
 instead of rain.

The next day we decided to list on a chart the "snow words" used in writing our stories. The list is as follows:

- | | |
|------------|-------------|
| 1. white | 6. wet |
| 2. soft | 7. melts |
| 3. fluffy | 8. slippery |
| 4. blanket | 9. sparkles |
| 5. dry | 10. shines |

A fifth grade after reading a story about a train in *Engine Whistles*² became interested in trains. They decided to write for pictures and information about trains from the various railroad companies.

They were encouraged to check with their language text to see how to write a letter requesting information and pictures. Before the letters were sent the children consulted with the teacher. Together they checked correctness of form, sentence structure, capitalization, punctuation, neatness, and legibility. The group decided to have individual scrapbooks in which they recorded their factual information, pictures, poems copied from poetry books, their personal creative stories and poems. They also decided to have a class scrapbook in which they would record factual information decided on by the group, poems copied from poetry books, and personal creative stories and poems contributed by individuals in the group.

²*Engine Whistles*, Fifth Grade Reader. Evanston, Ill.: Row, Peterson & Co.

Through this experience the children learned how to write a business letter, and reviewed how to copy a poem using correct form, capitalization, and punctuation. Since these children had been doing a great deal of personal creative writing in this grade little correction was needed in punctuation and capitalization. They had formed the habit of doing all writing correctly. The following is one of their stories:³

My Trip

I took a trip on the New York Central. We went over and under tunnels. It was dark under the tunnels.

We went to the dining car and ate our meals. At night we slept in the Pullman car. I liked to sleep there because it was comfortable. My Mother and father and my sisters liked it too.

My sisters and I met a lot of children and we played with them. My mother and father met a lot of their friends on the train. When we got to my grandmother's we had dinner. We stayed at my grandmother's for a week and she came home with us.

Anita

Not all creative writing reflects enjoyment and happiness. Creative writing as creative art releases the innermost feelings and emotions. Through them, however, teachers will be able to better understand children. Much can be learned from the child's background, his home environment and problems by trying to interpret his creative writing and creative art.

³The Fifth Grade, Central School, Ypsilanti, Michigan, Miss Nora O'Conner, Teacher.

We Also Learn By Listening

GEORGE MURPHY¹

There was a time when most teaching was done by speaking, and much good learning came through listening and thinking. Some of our greatest teachers—Homer, Socrates, Christ, Mohammed, and Ghandi—used speech and listening more effectively in their teaching than they used writing and reading. Leaders in education today are beginning to criticize the modern school because it puts too much emphasis on reading as *the* means of educating people for living in a world where hearing is, at least, on a par with seeing.

Learning may come from listening, just as it comes from reading. In his adjustment to life, a child ordinarily experiences, feels, listens, sees, thinks, speaks, reads, and writes. Just as a child cannot learn through reading if his vision is poor, so a child cannot learn through listening if his hearing is poor.

"Can each of these children hear?" the modern teacher wonders at the same time she wonders about their ability to see. If an audiometer is available, she checks the hearing of her pupils. If there is no audiometer, she uses a watch or she observes the child's reactions to words spoken in a normal tone. If a child does not hear effectively, the modern teacher does what she can to improve his hearing. Several agencies, like luncheon clubs, are willing to provide hearing aids to children who need them.

But hearing is not listening—just as seeing is not reading. A child may see the symbols on a page, yet not read; a child

may hear what the teacher says, yet not listen. Our job is to teach children to listen:

1. Purposefully—to gain information—to make life more enjoyable.
2. Accurately—teachers do not need to scream nor to repeat *ad nauseam* if children are taught to listen intently.
3. Critically—think of what Hitler did to his listeners.
4. Responsively—those numbers in football call for a certain action—so does an explanation of courteous behavior.

Children learn to read by reading. Children learn to listen by listening. Just as reading is a skill to be taught in all the school's activities, so is listening a skill that should be taught all day long. We know now that reading literature differs from reading mathematics. Listening to Gabriel Heater differs from listening to Guy Lombardo—although the critical element may be common to both listenings.

Children look and listen all day long. They are taught to identify words, birds, insects, and their peers by sight. Could they not also be taught to identify them by sound? Children learn to read better when they have a purpose for reading. They also learn to listen better when they establish a purpose for listening in an atmosphere conducive to listening.

Children on the primary level learn much through imitation of the teacher.

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Therefore it is important that the teacher be a good listener. If the teacher listens attentively and courteously, the children are more likely to listen attentively and courteously. If the teacher listens and reacts to the sound of the fire whistle or to the sound of the wind in the chimney, the children learn to listen and to react. Life becomes richer for all of us, and becomes bearable for those of us who are blind, when we are sensitive to sounds.

On the primary level the child may be taught to listen to tone signals. Middle C on the piano may mean that it is time to put work materials away. He may be taught to respond to music or to hear and to interpret the sounds on the roof or in the words. He may be taught to listen to sounds that indicate teacher is busy and should not be interrupted and the sounds that indicate mother is busy preparing food—a good time for the child to interest himself in some room other than the kitchen.

Children like "listening" games like "Johnny Said." Johnny may have said, "Robin." Marie repeats "robin" and says another word. The third child repeats the two words in the proper order and adds his word. The object is to remember the proper sequence, to pronounce distinctly, and to listen accurately. Progression comes through changing the verbal level to that of action. Johnny says, "Erase the third word in the first column, pronounce it, and re-write it." Marie carries out that command and adds another. The commands may call for activity on the part of all the children.

Suggested activities: listen to

1. Stories, poems, choric readings and plays

2. Instructions, announcements and directions
3. Reading of minutes in clubs and classes
4. Telephone conversations
5. Rhythm and beauty in speech and music
6. Radio, magnetic tape recorder, and other audio-visual aids
7. The wind, surf, insects, whistles, *et al.* Then try to analyze the sounds for identification, meaning and analysis. "What letters would we use if we were to write what we have heard?" "Do the words 'busy buzzing bumble bee' suggest the sound that the bee makes?" "Does this music sound like the sea?"
8. Emotions in speech and in non-verbal sounds.

Children might keep "Listening Logs." They might also develop a code of courtesy used in listening.

The process of teaching listening usually involves teacher-pupil planning, listening, and evaluating. To illustrate: You are going to play Serge Prokofieff's orchestral fairy tale, "Peter and the Wolf." Children who have heard the selection, with your help, list the characters: bird, duck, cat, grandfather, wolf, *et al.* Together you discuss the kinds of sounds these characters make. If a duck were frightened would it quack the same as if it were contented? Does a contented duck quack faster than a frightened one? Is the tone higher or lower? Do ducks in Russia quack like ducks in America? What musical instrument would you use to portray a duck?

Then you listen to the recording. The immediate evaluation comes from listening

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Growth Through Speaking and Listening

BORIS V. MORKOVIN¹

The clearest view of things is by considering them in their first growth and origin. —Aristotle

Language is the key which the child must use to enter society, to initiate human relations, to assert himself and to make a success or failure of his life. The pivotal role of language in the development of a child makes it imperative for parents and teachers to give more attention to the conditions and methods which make his language an effective instrument for learning and for personal and social adjustment.

A child develops the foundation for effective language in the process of speaking and listening. A pre-school child learns to speak and listen in life situations of his family and neighborhood. Situations provided by this face-to-face environment motivate him to use language for the satisfaction of his needs and desires. While participating in various situations he learns to understand words and to associate them with first-hand experiences. By sharing his experience with his family and neighborhood he gains a frame of reference for words used as symbols of experience.

The child's world, as far as he has investigated it around him, with his eyes, his ears, and his hands, seems centered around him and his family; his thinking and language are egocentric. In this concrete, personalized world of people and things, a child from the age of one-and-one-half to five-years makes unbelievable progress in his language by engaging in ceaseless talking with others and with himself during

practically all his waking hours. During this short period, he advances from a few isolated words to sentences of four or more words, with a vocabulary ranging up to several thousand words.

The Crisis in the Child's Development

Upon entering school, the child undergoes a momentous development in his language, thinking, and personality. He has to learn to assert himself in a new world where he is not a center anymore, where he has to learn about a world which is outside of his immediate observation and concern. He has to develop a new way of thinking and speaking in terms of things he cannot touch and about the relationships of people and events he has not seen. He has to develop a new pattern of thinking and doing in an entirely new environment. He has to undergo this momentous change in his life by himself; in contrast to his home where he was treated by his family personally in an intimate atmosphere, in school he is treated impersonally as one of many other children. He has to listen carefully to others and try to understand how other people, strangers to him, think and why they act as they do. He has to fit his speaking and actions to the purposes of the school, which he seldom understands. Teachers and parents should help the child to pass this transitional period without being emotionally wounded or badly confused.

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The Class Team as a Socializing Agency

In order to provide the school child with an environment with which he can grow and develop a common language, interests, and activities, and a feeling of belonging, skillful teacher should be able to organize a class team and make it work. By entering into the team spirit, classmates should learn to divide their functions and duties as members of committees or clubs, and abide by the rules of the "game," to think together, and to cooperate. They learn to participate actively or vicariously in different situations in or out of school, to plan and evaluate, to discuss, report, and dramatize.

The learning takes place more effectively when children do it not as consumers only, i. e., by reading books and listening to the teacher, but also as active participants in specially planned and devised projects and activities in and out of school.

Development of a Living Language

At the advent of his adolescence a child should be able to participate in social life and learn to cooperate with a variety of people. It is necessary for him to expand widely his speaking, listening, reading, and writing vocabulary. He has to learn to secure up-to-date information on events and problems of the adult world, from adult sources, radio, newspapers, periodicals, books, and motion pictures, and react to them in order to achieve a covered social recognition. The class team should be a laboratory for his future social participation.

A vocabulary derived by the child from textbooks and from listening to the teach-

ers' lessons, or from "blackboard" words, may be easily forgotten or remain merely stereotypes devoid of associations with the child's experiences. His expanding vocabulary must be vitalized by being used in connection with real or devised social situations which the child sizes up and solves in cooperation with his class team. The teacher can enliven reading materials by reorganizing them concretely into questions and answers, in discussions and dramatizations, or by relating them to audio-visual aids, excursions, or projects. By making the child participate in the discussions and projects of the class team the teacher helps him to validate his thinking by observing the reactions of his listeners, their words or facial expressions. By taking note of his listeners' reactions and accepting their criticism, the child learns to see the point of view of others and to be self critical.

Manipulating School Situations

The activities of the class team are integrated by the teacher with the curriculum and the children's out-of-school experiences. In doing so, the teacher should manipulate school situations in such a way that a certain balance is achieved: (1) between the process of the child's "*talking in*" from textbooks, from listening and from actual experience; (2) and the process of "*giving out*" by the child in applying his knowledge and skills to different school and out-of-school situations.

As a result of the child's active participation in this "*take-and-give*" process, he is exposed in a balanced way to the complete cycle of impression and expression. "An impression which simply flows in at the

pupil's eyes and ears, and in no way modifies his active life," as William James puts it, "is an impression gone to waste."

Different school situations should be arranged with the class team as an active factor, so that each of the situations will contribute to one of the three stages of the whole "take-and-give" process: (1) "take in"; (2) *organization*; (3) "give out." There is no necessity to develop an inflexible sequence in the arrangement of the types of school situations. However, in order to maintain a certain proportion in the process of learning, the teacher should keep in mind at all times the over-all scheme of the following "take-and-give" process:

I. Stress placed on the "take-in" in study and experience

A. In the school

1. Reading
2. Listening
 - a. to the teacher
 - b. to the other children
3. Making vicarious experience concrete
 - a. reinforcement of imagery by audio-visual aids, pictorial books, exhibits, etc.
 - b. oral reinforcement by discussions, re-telling, dramatizations

B. Out of school

1. In the family: reading books, periodicals, comics, listening to radio, discussion with parents
2. In the community: finding materials, illustrating the school projects and discus-

sions, excursions, exhibits, travels, observation in streets, conversations, etc.

3. Motion pictures, plays, and other entertainments

II. Stress placed on *organization*

A. Reporting, discussing and evaluating

B. Interviewing and writing up

III. Stress placed upon "give-out" in self-expression and activities

A. School activities

1. Art classes, music, rhythmic activities, dramatizations, and other activities involving self-expression
2. School projects and programs, their planning and accomplishment
3. Writing: creative writing, publishing school newspaper, collective writing
4. Public welfare and civic function in the school: Red Cross drives, etc.

B. Out of school activities

1. Domestic activities and duties
2. Community activities: participation in Boy Scouts, Campfire Girls, and other enterprises and community projects
3. Odd jobs for earning

Conclusion

To achieve the balanced development of a child in this unstable world is a difficult task for a teacher under existing conditions. To make a success of this task the teacher has to be:

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Children's Books About Foreign Countries: Canada

ALICE N. FEDDER¹

In order to come a little nearer to understanding "our sister to the North" as our politicians are prone to refer to her, one must first have an understanding of Canada's geographic features, for they have governed much of what has developed in the country, they have determined the course of that development, and they hold within themselves the key to her future. With this as a background, the discussion of her history, her economics and politics becomes more intelligible.

The following very brief bibliography will provide much of this basic information:

Burt, Alfred Leroy. *A Short History of Canada for Americans*. Minneapolis: The University of Minnesota Press, 1942.

Coats, Robert Hamilton, ed. *Features of Present-day Canada*. In *The Annals of the American Academy of Political and Social Science*, September, 1947)

This sounds formidable but isn't. Few books of information are so agreeably written.

Denison, Merrill. *Canada, Our Dominion Neighbor*. Foreign Policy Association, c1944. (Headline Series, no. 46)

Munro, William Bennett. *Crusaders of France; a Chronicle of the Fleur-de-lis in the Wilderness*. New Haven: Yale University Press, 1918. (Chronicle of America Series, v. 4)

Skelton, Oscar D. *The Canadian Dominion; a Chronicle of Our Northern Neighbor*. New Haven: Yale University Press, 1919. (Chronicles of America Series, v. 49)

Wright, George M. *The Conquest of New France; a Chronicle of the Colonial Wars*. New Haven: Yale University Press, 1918. (Chronicles of America Series, v. 10)

This type of material should be supplemented with the information from one or two good encyclopedias. For a handy summary, one will find the *Fact Sheets* put out by the Information Division of the Department of External Affairs, Ottawa, Canada invaluable.

In condensing this article for *Elementary English*, all of this background material had to be eliminated. The books in the following bibliography will have to speak for themselves. When I started this project, I had no idea of the number of books on Canada or with Canadian backgrounds which have been written for children. I still could not give an accurate estimate of the number, but I do know that I have just skimmed the surface. I have not even touched Newfoundland as that was not a part of the Dominion of Canada at the time the project was undertaken.

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History

Averill, Esther. *The Voyages of Jacques Cartier*.

Illus. by Feodor Rojankovsky. New York: The Domino Press, 1937.

With vivid directness and simplicity, Esther Averill has told the story of Cartier's adventures. Admirable use has been made of his journals and contemporary documents in the selection of incidents for this book.

The magnificent black and white drawings by Rojankovsky are a fitting complement to the excellent text. Thorough research has provided the pictures with reliable details of the dress of the period, of the ships and houses, of the stockades and Indians, of the land itself.

Bonner, Mary Graham. *Canada and Her Story*.

Illus. with photographs. Alfred A. Knopf, 1942.

The chapters which concern the early history of Canada are dramatically written and highlighted by vivid anecdotes and descriptions taken from the actual writings of explorers and on-the-spot historians. In later chapters the treatment becomes sketchy and lacks coherence both in time and in place.

Although there is an index, there is no bibliography.

There are several instances where the choice of detail has given an incorrect picture, as for instance, the political conditions of the early eighteenth century, Louis Reil's part in the rebellion of 1869. Some allowance might be made for these and similar points on the bases of condensation or author's point of view, were it not for error in easily verified fact—the relationship of Champlain and the Iroquois, the identity of Upper and Lower Towns in Quebec City, the significance of the Peace of 1760 and the Treaty of 1763 in comparison with that of the Quebec Act of 1774 (which isn't even mentioned) the chronology of important events in the relationship between the Hudson Bay Company and the Northwest Company, the location of the city of Vancouver.

Despite the words of appreciation to many eminent Canadians and Americans, there is little evidence of scholarship. In my estimation, because of the frequency of error, *Canada and Her Story* should lose not only its double-starred billing in the Children's Catalog but its place therein until such time as the errors are corrected in a new edition. (Grades 6-8)

Jefferys, C. W. *The Picture Gallery of Canadian History*. Volume 1, Discovery to 1763; illustrations drawn and collected by C. W. Jefferys, assisted by T. W. McLean. Boston: Bruce Humphries, 1942.

As a source for authentic pictures on the Indians and Eskimos, their dress and equipment, on the every day life of the early French and English settlers, this is a notable contribution. An outstanding Canadian artist has used source materials as well as many of his own drawings and paintings to picture the people and events of Canada's past. Excellent explanatory notes follow each section of pictures. This is the first of three volumes. (Grades 4 and up)

Peck, Anne Merriman. *The Pageant of Canadian History*. Longmans, Green & Co., 1943.

In her foreword, the author explains that she has seen the vigorous history of Canada in big sweeps of movement, rather than a historical narrative proceeding chronologically from year to year. Because of, rather than despite her method, *The Pageant of Canadian History* is the best of the histories of Canada that have been written for young people. (There is nothing in the style that would antagonize an adult looking for a simple book on the subject.) Points of contact between and among the movements are skilfully stressed so that as the book progresses, the entire picture grows in depth as well as in scope.

The style is informal, oftentimes stimulating, always readable. An excellent bibliography and a thorough index add to the usefulness of the book for reference purposes. (Grades 7-12)

Ross, Frances Ailen. *The Land and People of Canada*. Philadelphia: J. B. Lippincott, c1947. (Portraits of the Nations Series).

The introductory chapter *Canada Today*, which briefly touches on the likenesses and differences between Canadians and the citizens of the United States, Canada's geographical and political divisions, sets the keynote for the pace of the rest of the book. The descriptions are vivid and picturesque. In the historical chapters, the author has succeeded in keeping events in reasonable perspective. The closing chapter, *Canada Faces the Future*, shows an admirable grasp of the country's potentialities and problems.

There is a generous section of excellent photographs.

It is unfortunate that on the question of the Roman Catholic Church and labor unions, where so much prejudice already exists, an incorrect impression should be furthered. It is even more unfortunate that the review in the November, 1947, *Canadian Library Association Bulletin* should state, "Controversial matters are treated with unprejudiced fairness," for it indicates either ignorance of or blindness to the facts of the situation.

Recommended for guided use.

(Grades 7-12)

Tharp, Louise Hall. *Company of Adventurers; The Story of the Hudson's Bay Company*. Illus. by Charles B. Wilson. Boston: Little Brown, 1946.

The title of the book is taken from the name of the company whose story it is. It is a big canvas that the author has undertaken, spreading as it does from the youth of Pierre Radisson, from whose efforts the company came into being in 1670, until the present day. The dominant figures in the company's history come alive and once again traverse the great wilderness that was Canada. There is vigor, action, and an apt use of quotations from the actual journals these men kept. It's not only good history, but good writing.

(Grades 7-9)

Biography

Repplier, Agnes. *Père Marquette, Priest, Pioneer and Adventurer*. Decorations by Harry Cimino. Garden City, N. Y.: Doubleday, Doran, 1929.

This is an adult book which should become part of our young people's heritage. Witty, urbane, challenging, it is an example of the best of the biographer's art. In comparison with the almost legendary figures of his contemporaries, Père Marquette seems all the more real. He didn't look like a hero. His abilities to speak half-a-dozen Indian languages, his talent for friendliness, his open, simple manner, his candor and kindness are not usually considered as heroic qualities. But Marquette did have a singleness of purpose and a fearlessness that carried him through the hardships of life in the Indian villages, and on the difficult and hazardous exploration of the Mississippi that he undertook with Joliet on the orders of the governor and the intendant.

Free use has been made of quotations from the journals and volumes of *Jesuit Relations* of Père Marquette and his contemporaries.

(Grades 8-12)

Geography

Holling, Holling C. *Paddle-to-the-Sea*. Illus. by the author. Boston. Houghton, Mifflin, 1941:

Next best to taking a trip in person from Lake Nipigon to the sea by way of the Great Lakes and the St. Lawrence River is to take it through the pages of this book, following the adventurous four-year journey of an Indian boy's toy canoe. Striking full-page color pictures and marginal sketches make this an unusually attractive book.

(Grades 4-6)

Quinn, Vernon. *Picture Map Geography of Canada and Alaska*. With maps and drawings by Da Osimo. Phila: Lippincott, 1944.

In concise and interesting form, the author tells more about the historical background, the physical features, the resources and industries

of Canada than is known by the average citizen of the United States. It is written in such a fashion that it is a stimulus to learning more. The maps are fascinating sources of many vital facts about Canada's industries and resources.

(Grades 4-7)

Description and Travel

Bealby, J. T. and Fairford, Ford. *Canada and New Foundland*. Macmillan, 1921. (Peeps at Many Lands)

Unfortunately, throughout the chapters on Canada, there is a definite tone of British superiority which culminates in the chapter "Red-skin, Eskimo and Chink," whose very title is an indication of the authors' prejudices—which, of course, were very prevalent at the period of publication.

Children, like adults, are often prone to take the printed word too literally. The positive values of this book are not sufficient to balance the negative ones. Travel brochures would supply much of the book's best features and none of its worst. I would suggest that this book be eliminated from library collections.

(Grades 4-8)

Boswell, Hazel. *French Canada*. Viking, 1938.

Quebec City with its seminary, the Château Frontenac, the old-fashioned calèches, and the people of the province of Quebec, their activities and occupations are the subjects for this delightful book. Included are a few of the folk tales current in the province.

In order to give the book as French-Canadian an atmosphere as possible, the author followed the type of drawings and design that the women of the province use for their hooked rugs and other work.

(Grades 4-8)

Harris, Leila Gott and Harris, Kilroy. *Canadian Ways*. Bloomington, Illinois: McKnight and McKnight, 1939.

The foreword says that the book was written "to tell . . . something about Canadian people, their ways of living, playing, working, building homes, growing and finding food; their rail-

ways, waterways, highways and byways." And it does exactly that, and in these areas on the whole, it does it very well. However, the treatment of history is not so well done. In condensing the historical background, certain essential parts were omitted with the result that the reader with no background in Canadian history would get erroneous impressions of considerable amounts of both historical and time sequences.

(Grades 5-9)

Mead, Stephen W. *Trap-lines North; A True Story of the Canadian Woods*. Dodd, Mead, 1936.

This is more than the story of the adventure, the danger, the solitude, the cold, and some of the fascination of trapping in the bush country one hundred miles north of Lake Superior; it is the heart-warming story of a hard-working, laughter-loving family's answer to the challenge of the wilderness; it is a story of the animals of the North Country. More effective than any bald statement of facts, it is the story of a winter seven months long.

Both boys and girls who are interested in the out-of-doors would find this book intensely interesting.

(Grades 6-9)

Peck, Anne Merriman. *Young Canada*. Illus. by the author. Robert M. McBride, 1943.

Here are the young people of the provinces and of the Northwest Territory in their own geographic backgrounds, of racial stocks representative of those which are most numerous in the particular area of the province being described. These young people are conscious of their historical and cultural backgrounds and the growth of the need for national unity. It is a very sunny picture of the youngsters, their lives, and their problems. Incidentally, the nuclei of some badly needed stories of areas still untouched by fiction are contained in these sketches.

(Grades 6-9)

Rowlands, John J. *Cache Lake Country*. Illus. by Henry B. Kane. New York: W. W. Norton, 1947.

After the introductory chapter, "Portage to Contentment," the rest of the book carries through the months of the year, with particular attention given to the seasons. *Cache Lake Country* is told with simplicity and dignity, and is rich with the knowledge of how to live abundantly in the wilderness. There is an unusual "Woodcraft Index".

Henry B. Kane's striking black and white plates of wild life, and entertaining marginal sketches reflect the artist's kinship with the author's life and country. And well they may, for the artist came to spend the summer in the Cache Lake country, and stayed for over a year.

(Grades 8 up)

So'em, Elizabeth K. *French-Canadian Children*.

Encyclopaedia Britannica, 1947. (World's Children Series, no. 5)

This book, like the others in the series, uses the family as the unifying motif. The French-Canadian family depicted is one a child would like to know. Many of the winter-time activities are like those of our rural areas with comparable climate; the differences in them are just enough to make them interesting. The pictures are stills from the film of the same name.

(Grades 3-5)

Strack, Lillian Holmes. *Crossing Canada*. Illus. with photographs. New York: Harper, 1940.

From coast to coast, the geographical features and the principal occupations of the people were observed by John and Judy Travis. Stops made in the major national parks and in the larger cities brought out some of the more interesting points of information about them. Although it lacks the charm of the books by the Abbé children about their travels, the mild adventures, childlike descriptions and comparisons, and the oftentimes very shrewd observations of the children make the narrative sufficiently strong to attract and hold a reader. (Grades 4-6)

Folklore and Fairy Tales

Cunningham, Caroline. *The Talking Stone*. Illustrated by Richard Floethe. Knopf, 1939.

This is a collection of Indian and Eskimo folk tales whose beauty does not deserve its present out-of-print state. It is not an exclusively Canadian group of tales, but a sufficient number come from the Canadian tribes to justify its inclusion in a Canadian bibliography. The stories have been well selected, and have a dramatic simplicity that makes them good story telling material. Not the least of the values of the book are the pages and map included in the end which tell where the people who told the stories lived, and the summary of the principal Indian tribes of North America, section by section.

Printed in brown ink on laid paper with the double page making a conscious unit of typographic design, and with handsome wood engravings by Richard Floethe, *The Talking Stone* is a thing of beauty. (Grades 5-9)

Hooke, Hilda Mary. *Thunder in the Mountains; Legends of Canada*. Illus. by Clare Bice. Toronto; Oxford University Press, 1947.

The collection of stories is rich in its variety, and the tales which are closest to the author's time and cultural background are very well handled. There is a condescension in style in the Indian tales that robs them of their native dignity and beauty, and spoils them to a certain degree for both reading and story telling.

(Grades 5-8)

Hillyer, William Hurd. *The Box of Daylight*. With drawings by Erick Berry [pseud.]. Knopf, 1931.

The author says that he has endeavored to reproduce the spirit of wonder and poetic simplicity which the old Indian narrators must have felt as they told the tales, and at the same time avoid the redundancies, inconsistencies, and contradictions of the myths in their verbatim form. The most minute detail of the descriptions of customs, dress, houses, villages, and amusements have been checked with authorities. About all that needs to be said is that the author has fulfilled his intent to the utmost. The style is direct, fresh and vigorous. (Grades 6-9)

Kennedy, Howard Angus. *The New World Fairy Book*. Illus. by H. R. Millar. London: J. M. Dent & Co., 1909.

The American edition of this collection was published by Dutton. It is the same as that published by Dent in Toronto under the title *The Canadian Fairy Book*. It contains "The Star-wife," "The Great Serpent of the Hills," "A Huron Cinderella," and other Indian fairy tales. Just how many of the tales are authentic is difficult to tell. The framing story, Ossawippi's relation of the tales to Rennie, the son of the white teacher, is often cumbersome. Neither the tales nor the Indian village are given a locale so they cannot be identified with any one part of Canada.

Not recommended. (Grades 5-6)

Maury, Jean West. *Old Raven's World*. Illus. by Ben Kutcher. Boston: Little, Brown, 1931.

This version of the story of Raven, the legendary hero of the Tlingit Indians is held together by the adventures of Taps, the son of a U. S. Army engineer, and Kix, the son of a Tlingit Indian woman and a former member of the Northwest Mounted Police. It is Kix, well versed in the stories of his mother's people, who tells the story of Raven and his adventures to Taps.

The boys are real boys, and a considerable amount of information about the country and its people is brought out through their adventures. However, as might be expected from such a technique, the flow of stories is considerably interrupted, and in some places, their importance has been subordinated to the thread which holds them together.

(Grades 5-7)

Art

Bonner, Mary Graham. *Made in Canada*. Illus. with photographs. Knopf, 1943.

The scope of this small book is ambitious, ranging as it does from the gifts of the Indians, the revival of Indian art, through the handicrafts of the early settlers, and the workers in the various art media to the songs and legends of the Canadian people.

On the whole, it does very well as an introduction, according to each art form much of its beauty and dignity.

Where anthropologists and archeologists do no more than advance the theories of the Asiatic origin of the American Indian, or of the period of time their cultures have existed on the American continent, Mrs. Bonner states flatly that "the first families to live in Canada arrived about ten thousand years ago. They were tribal hunters, who, undaunted by distance, had wandered through Asia until they came to the Western Hemisphere."

The impression is given again and again in the book through quotations of Iroquois descendants that their culture is native to Canada. Although the Iroquois were only too well known to the Canadian Indians of the Great Lakes and St. Lawrence regions, they were residents of what is now New York State and did not settle in Canada to any extent until after the French and Indian War and the American Revolution.

Although there is no justifiable excuse for such errors in scholarship, the book has value as an overview of all the various forms of art, and the contributions of the Canadian peoples, past and present, to art as a whole. For its use in library and classroom, there should be opportunity for discussion and investigation. (Grades 6-9)

Fiction

Andrus, Vera. *Sea-bird Island*. Illus. by the author. Harcourt, Brace, 1932.

Sea-bird Island gives a good picture of the life of the people of the Island of Bonaventure, an extension of the Province of Quebec, and the growing importance of the tourist in their economy. It is the only book of this group which does not list the outdoor oven as standard equipment, but rather as a tourist attraction.

(Grades 4-6)

Brill, Ethel C. *Madeleine Takes Command*. Illus. by Bruce Adams. New York: Whittlesey House, 1946.

The military seigneurie of Sieur Francois Jarret de Verchères stood about twenty miles below Montreal. On an October afternoon in 1692, Madame de Verchères left the fort to join her husband in Montreal on business. There was always danger, but the Iroquis had been quiet so it seemed safe to go. Madame left her fourteen-year-old daughter in command. A few days later, the fort was attacked. For six days, Madeleine directed her small forces, three frightened soldiers, a trusted man servant of eighty, and her two small brothers in holding the fort until relief forces arrived.

The most incredible thing about this whole incredible story is that it really happened. The use of fiction as a vehicle for the event has but increased the power of its impact.

(Grades 6-9)

Buchan, John. *Lake of Gold*. Illus. by S. Levenson. Boston: Houghton Mifflin Company, 1941.

Through the interest of Father Laflamme and the knowledge of the old Cree, Negog, Donald made la Longue Traverse, "the thinking that journeys backwards". Each evening for seven evenings, as sunset like molten gold lay upon the still waters, Donald witnessed a scene from Canada's past. To classify this as history as all of the sources consulted have done is testing the elasticity of the term considerably. Some of the tales are but conjectures woven around a few known facts. But whatever *Lake of Gold* is called, it gives a very definite feeling that all Time is one.

(Grades 6-9)

Carr, Mary Jane. *Young Mac of Fort Vancouver*. Illus. by Richard Holberg. Thomas Y. Crowell, 1940.

There's plenty of excitement, excitement that makes full play of the suspicions and superstitions of the Indians in this story of the far western trading post of the Hudson's Bay Company. The background has been well handled and ties in well with the history of the period. In addition, it tells dramatically of the tragic

impact of the white man's life and diseases on the Indian.

Richard Holberg's illustrations are spirited interpretations of characters and events.

(Grades 6-8)

Chalmers, Audrey. *Lolly*. Illus. by the author. Oxford University Press, 1938.

Although laid in Canada, *Lolly* has not particular "feel" to identify the scene as Canadian. From the names of the people and the incidents which take place, the scene could just as well be New England.

Dalglish, Alice. *The Blue Teapot, Sandy Cove Stories*. Illus. by Hildegard Woodward. Macmillan, 1931.

Dalglish, Alice. *Roundabout, Another Sandy Cove Story*. Illus. by Hildegard Woodward. Macmillan, 1934.

Dalglish, Alice. *Relief's Rocker; a Story of Sandy Cove and the Sea*. Illus. by Hildegard Woodward. Macmillan, 1932.

All of the Sandy Cove stories are unusually appealing. The style is simple and unforced; the characters always in keeping with their ages and background. Without an obvious effort to create the atmosphere, the presence of the sea and its effect upon the lives of the people is an unobtrusive reality.

The illustrations are simple and childlike, completely in keeping with the stories.

(Grades 3-5)

Davis, Robert. *Hudson Bay Express*. Illus. by Henry C. Pitz. Holiday House, 1942.

Sandy McKay was the son of the manager of Moose Factory, a trading post of the Hudson's Bay Company. Little Beaver was a Yellow Knife Indian in Cree Indian Country. Sandy stopped an attack upon Little Beaver by the Cree boys, and a friendship was born. Out of their friendship came the organization of a dog-team freight and passenger business, and an exciting new life.

(Grades 7-9)

de Angeli, Marguerite. *Petite Suzanne*. Doubleday, Doran, 1937.

This is the story of the life of Petite Suzanne from September to Christmas in her home in a small village on the Gaspè Peninsula. It is not only Ti-Su's life with its homely, everyday happenings that is recorded here, but that of the *habitants*. The author has been careful that the information contained in both text and pictures is accurate. *Petite Suzanne* does not represent the author at her best. She has made a baffling and irritating use of present and past tense, a structural fault that makes the reading difficult at times. (Grades 4-6)

Denison, Muriel. *Susannah Rides Again*. Illus. by Marguerite Bryan. Dodd, Mead, 1940.

Although *Susannah Rides Again* is one of a series, it stands on its own as a story. A summer spent with a maiden aunt and seven cousins on Four Winds Island, Lac de Lune, P. Q. proved to hold plenty of excitement, not a little of which was provided by the big log drive. The drive and the lumbermen with whom the children become acquainted are particularly well done. (The author seems to know far more about lumbering than about cows.) *Susannah Rides Again* isn't literature, but it's fun and does have an excellent background. (Grades 5-7)

Hogeboom, Amy. *Gay Kilties of Cape Breton*. Illus. by the author. E. P. Dutton, 1941.

The folk of Pleasant Bay, where Jill MacLean lived with her grandparents, were of Scottish descent and spoke English. Gaston Le Fort, who lived in Cheticamp, not far away, and came to Pleasant Bay with his father to help in the mackerel fishing, grew up hearing and speaking only French. It was really Willie MacGillivray who cemented the last bond in their friendship, for Willie caught them as they were spying on his practice with the pipes. When they went to the famous Highland Games, Gaston wore a kilt, and though he won no prizes, he did amaze his relatives. With some of his many relatives, Jill and Gaston visited Louisbourg, heard great tales, and had an exciting adventure of their own.

It's a good tale told with humor and understanding. (Grades 4-7)

Hogeboom, Amy. *Treasure in Gaspesy*. Written and illustrated by Amy Hogeboom. E. P. Dutton, 1939.

The note for this book in the Children's Catalog reads: "Collection of stories of the Gaspè, dealing with village life and some of the colorful customs of the Peninsula." The stories do contain a great deal of information as do the illustrations. (Grades 4-5)

Holt, Stephen. *Prairie Colt*. Illus. by Wesley Dennis. Longmans, Green, 1947.

Winning the Stockman's Race at the Lethbridge, Alberta Fair would be a way of getting the money Leif Olson's father so badly needs to retain his harvester agency. Leif dreams. Almost like a dream come true he sees his way to getting two colts. It's the same old plot with variations where just a bit too much happens in too short a time to be at all credible. The background does not come through enough to make the book especially valuable on that count.

(Grades 7-8)

Kingman, Lee. *Pierre Pidgeon*. With pictures by Arnold Edwin Bare. Boston: Houghton Mifflin, 1943.

Like all small boys, Pierre liked to do a lot of things, help his father and his mother, drive a dogcart, and sail on his father's boat. He liked too to visit the little store near the dock where he fell in love with a boat-in-a-bottle which cost a whole dollar. Henri the ox and a lady painter provided the dollar, while Genviève, his large dog brought a monemetary disaster. Pierre's ingenuity came to his rescue, and the disaster became a triumph.

Seldom is such harmony attained between pictures and text as there is in this brief picture book. It deserves a long, long life.

(Grades 1-3)

MacDonald, Zillah K. *Flower of the Fortress*. Philadelphia: The Westminster Press, 1944.

The people and the period of 1745 have come alive in this well-handled, romantic adventure story. Its drama and suspense would appeal to historically-minded teen-agers.

Quoted from the author's note: "The main character . . . General William Pepperell is an attempt at a portrait. The incidents of the siege, numbers of men, conditions, the buried guns, the names of the bells, the scene where the colored servant bears the wounded Morpain into the fort, the taking of the Royal Battery, the quoted material, the thirteen streets, the letters of the admiral—all are matters of record. *The Vigilant* was a real ship and was captured as I have pictured it. Even the secret passage which appears on no maps was shown me on a visit to Louisbourg recently." (Grades 7-10)

Medary, Marjorie. *Edra of the Islands*. Illus. by Dorothy Bayley. Longmans, Green, 1940.

The grim struggle for existence on 'The Islands' in the Bay of Fundy had cost the life of Edra's mother, had made her father stern and arbitrary, and had robbed her oldest sister of youth's joy in living. For Edra, there seemed no way out until she was offered a chance to be a waitress and maid of all work at a small resort inn. Here she had her eyes opened to other aspects of life to which she readily responded. By breaking her way out of the pattern of despair, Edra helped to give a fresh start to the older members of the family. (Grades 6-8)

Montgomery, L. M. *Anne of Green Gables*. Illus. by M. A. and W. A. J. Claus. Grosset and Dunlap, 1908.

Rereading the favorite story of my childhood was a dismaying experience, for I now feel that my once adored Anne-spelled-with-an-e talks too much! With no conscious effort to bring it out, something of Prince Edward Island does come through, the nature of the landscape, the character and occupations of the people. Even this is not sufficient to recommend it for general inclusion on lists.

Moore, Ida Cecil. *Lucky Orphan*. Illus. by Primrose. Charles Scribner's Sons, 1947.

A small girl is given a lamb whose mother had refused him. As he grows older, he becomes her constant companion. The story is obviously one of personal experience, and the author's knowledge and love of the countryside and of animals are at once apparent, but there is not sufficient story thread to hold a reader.

(Grades 4-6)

Phillips, Ethel Calvert. *Gay Madelon*. Boston: Houghton Mifflin, 1931.

Tiny Tadoussac is in this book, with the long sandy road from the dock to the town, the beautiful hotel, the ancient Indian chapel, the small rather prim looking houses, and the flowers of incredible size. The life of the people is there too, a frugal life dependent to a large extent on the tourist trade from the hotel and the Saguenay steamers. All of this is woven so skillfully into the story of the little girl who loved to dance that it is an integral part of it. The same has been done for winter-time Quebec, the huddled houses of Lower Town, the narrow streets, the steep steps leading to Upper Town. There is poverty of the purse, but not of the heart. (Grades 3-5)

Phillips, Ethel Calvert. *Jeanne-Marie and Her Golden Bird*. With illustrations from figurines by Helen Blair. Boston: Houghton Mifflin Company, 1934.

Jeanne-Marie is an altogether real child, her ups and downs those of any little girl. As a person, she is more credible than Gay Madelon. The setting is equally as well done as that of the other book. The photographed figurines are delightful but not wholly satisfying as illustrations. This out of print book deserves a new edition and illustrations which are in keeping with it. (Grades 3-5)

Pinkerton, Kathrene. *Adventure North*. Illus. by Stephen Voorhies. New York: Carrick and Evans, 1940. 268 p. (Grades 6-8)

Pinkerton, Kathrene. *Fox Island*. Illus. by I. B. Hazelton. Harcourt, Brace, 1942.

(Grades 7-9)

Pinkerton, Kathrene. *Silver Strain*. Harcourt, Harvè Stein. Harcourt, Brace,

(Grades 6-8)

Pinkerton, Kathrene. *Windigo*. Harcourt, Brace, and Company, c1945. 223 p.

(Grades 6-8)

Pinkerton, Kathrene. *Silver Strain*. Harcourt, Brace and Company, c1946. 263 p.

This series of stories on the North Country of Ontario Province are stirring pictures of the wilderness. The only one below the high standard set for the group is *Farther North* which, despite its excellent background, is a story that has been too often in too many settings. The books as a series offer values beyond them as single volumes, a picture of increasing maturity and acceptance of responsibility, the work that goes into achieving a dream, the teamwork that is imperative to make a go of life in the wilderness. The successive books give a picture of the changes wrought in the North Country by the approach of civilization. There too is the picture of the white man's relationship with the Indian, and the Indian himself, his pride, his superstitions.

Saure, Julia L. *Fog Magic*. Frontispiece by Lynd Ward. Viking Press, 1943.

Even as a baby, Greta Addington loved the fog. It wasn't until she was ten that she began

to sense that she was looking for something within the fog. Then came the day when the fog closed in, thick and furry and Greta saw the indistinct lines of a house rising where, when the weather was clear, there was only a cellar hole. This was the beginning, and every day when the fog blew in from the sea, Greta crossed the line into the past and spent those days in a village that had passed from reality over a hundred years before. So skilfully has *Fog Magic* been written that Greta is real, but no more so than the people and events of the 'other side'.

The book gives a sense of the rocky, hilly country, its bright days and foggy ones, the difficulties of building the old Post Road, the "spirit of place." (Grades 5-7)

Van Stockum, Hilda. *Canadian Summer*. Illus. by Hilda van Stockum. Viking Press, 1948.

This time the irrepressible Mitchells have taken over a ski cottage in the Laurentians, for that is the nearest to Montreal that their father can find a house. Living simply in the woods is something they take in their stride, from Grandmother down to small Catherine. Patsy is quite envious for they discover several families larger than theirs in the neighborhood. The background is well done, the *habitants* real and likable people. However, there is a glibness, a use of the stock situation which ranks *Canadian Summer* below the standards of the author's other books. (Grades 5-7)

GROWTH THROUGH SPEAKING AND LISTENING

(Continued from Page 131)

1. Actively assisted in this work by the parents, who should be adequately educated in understanding the problems and psychology of their children.

2. The teacher herself should learn to understand the development of the child's language, thinking, and behavior. Above

all, conditions should be created for a teacher in which her social and academic status will be improved, her scientific background widened, and her financial security assured. The teaching profession must gain in dignity and desirability so that the best elements are attracted to it.

The Use of Vocabulary Lists in Predicting Readability and in Developing Reading Materials

E. W. DOLCH¹

Teachers everywhere are much interested in determining the "readability" or reading difficulty of materials presented to them by publishers. After all, everyone knows that children should not be asked to attack material that is too difficult for them, for fear they may lose their interest in reading or develop bad reading habits. Research departments of many school systems are interested in reviewing new reading materials and determining their reading difficulty so that the teachers in the system may be advised of it. All of these persons look to research studies to tell them how to determine readability for different grade levels.

Each of the various studies on readability uses a vocabulary list as a fundamental part of its method. A sampling of the new reading matter is compared with this vocabulary list. A conclusion is reached as to the difficulty of the reading matter. The process itself is chiefly a clerical one, but the interpretation of the result requires a considerable understanding of the reading process and of the characteristics of word lists. In short, there are a number of precautions one should take in making such an interpretation.

To aid teachers and others who wish to make use of vocabulary lists in determining difficulty of reading matter, we shall discuss a number of the problems that should be kept in mind. We shall refer to various vocabulary studies as they are related to the problems dealt with. A

list of these studies appears at the end of our discussion.

1. *Vocabulary difficulty is a basic element in reading difficulty.* We may say that the understanding of words in reading is basic because without understanding of word meanings there can be no reading. Words are to reading matter what bricks are to a house. When you look at the house, you do not think of the bricks; but without the bricks there would be no house. We do not read words; in fact, we may not be conscious of single words at all as we read. But the reading matter is after all made up of words, and without word meanings there would be no sentence meanings and no paragraph meaning.

2. *Vocabulary difficulty is only one part of reading difficulty.* It is true that if a child does not know the meanings of the words he sees he cannot get the meaning of the whole. But we cannot turn that statement around and say that if he *does* know the meanings of all the words, he can fully understand what he reads.

In the first place, the reading of every sentence is a test of the span of attention. Every sentence includes the meaning of each word and also the relationship of each word with the other words. The reader begins at the capital letter and glances along

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the line. He "takes in" more and more word meanings, more and more word relationships. How much can he "take in" and still keep the thought straight?

It is true that some sentences are so built that one can read them "in installments," so to speak, understanding a part before going on to the next part. Other sentences cannot be understood until the very end is reached. But in either case the reading of the sentence is a test of the reader's span of attention, of his ability to put ideas together and to get a single unified thought as a result. The longer the sentence, the more difficult it is to get this unified thought. So mere sentence length is a factor in reading difficulty, over and above word difficulty.

Unusual word order or order of sentence parts is also a factor in reading difficulty. Some proverbs are a case in point, as in the one, "All is not gold that glitters." The reader may know the meaning of every word but not have the faintest idea of what the sentence says. The clause "that glitters" is put out of place by the author for effect. The reader would think it modifies "gold" and say, "Of course gold glitters, and of course all is not gold. But why say such a thing?" Not all sentences have such unusual order of parts, but any unusual order introduces a real factor of reading difficulty.

Another factor, which might be called "idea difficulty," is of greater importance than either of the above. "Idea difficulty" means the degree of remoteness of the idea from the reader's past experience. The word meanings may be familiar, but they may be put together to make a statement that has little relation to the reader's ex-

perience or thinking. This factor has been little studied, except perhaps in a count of abstract terms, but it is of first importance in reading matter that concerns fields of experience and thought into which children have had little chance to enter.

3. *Consider the problem of multiple meanings.* In all determining of grade placement by word difficulty, an error creeps in because of multiple meanings. This is the more true as we go up in the grades. We come to the "square of a number" and the vocabulary list says the words are known, since a child knows what the shape of a square is in drawing. We come to the "root of the trouble" and "root" is said to be known because children know the root of a plant. In fact, almost all the common words sooner or later get derived and figurative meanings that present word lists do not properly make allowance for.

One book publisher does have a "graded meaning" list, and Dr. Lorge has a "semantic word count" which gives meanings but which is not available to the general public because of cost. Here is, therefore, a situation in which the user of word lists must fall back on his own ingenuity. One device is to say that "every word on the list is assumed to have its commonest meaning. All other meanings are not on the list." Such a plan requires judgment by the user of the list and it will not be entirely fair either. In the first place, the maker of the list intended to include more than just one meaning in many cases. Second, children can often derive uncommon meanings from common ones as they read. So taking multiple meanings into account is a difficult problem. Probably in the future the publishers of lists will ap-

pend after each word form the meanings intended to be included. Until that time, most persons will use the words as given, ignoring the problem of multiple meanings.

4. *Meaning vocabulary and sight vocabulary are very different things.* All vocabulary lists are assumed to be "meaning" lists. That is, they assume that they are measuring whether the child will know the meanings in the new material that is being studied. If the meaning is on the list and the meaning is in the book, it is assumed that there is no difficulty. However, this assumption also assumes that the child, when reading, can recognize the word, either by sight or by sounding. The list, for instance, may include "ability" as an easy word, the book may use "ability," and the child may know the meaning of "ability," but if the child does not know that the word says "ability" and cannot find out what the word says, it is an unknown word to him.

We find this same trouble with vocabulary tests. A child may actually have an eighth grade meaning vocabulary but still score fourth grade on a standard test just because he cannot recognize the words. They are "unknown" words to him because he cannot tell what words they are. As a result a "meaning vocabulary" test becomes instead a sight or sounding vocabulary test.

Books for the first three or four grades are likely to be written within the area of familiar words which may be known at sight by children. So at that level, meaning vocabulary and sight vocabulary may agree. When we get above these grades, we find many words that are not likely to be in the sight vocabulary. These words must

then be sounded to be recognized. If we compare the reading matter with a list, it may be said to have a seventh grade meaning vocabulary and therefore supposed to be suited to seventh grade or higher. But if the children have not been taught sounding, this same book will be far over their heads because they cannot use their meaning vocabulary in reading it.

5. *Choose the size of list to fit your needs.* In using a word list to check the vocabulary of new material, we are finding out whether words are "on the list" or "not on the list." Here the size of the list makes a very great difference. There is always the temptation to use as small a list as possible for ease in checking but that is not the main consideration.

A little thought will show that for easy material intended for the lower and middle grades, a small list may do well enough. Most of the words in easy material will be on the small list. So the difference in difficulty comes in the words "not on the list," that is, in the smaller number of "hard words." With harder reading material, however, the small list does not work so well. In checking the harder material, we find a greater and greater number of words not on the list, and there is no way of telling how many of those words are really hard. They are "beyond the list" but how far beyond?

For the upper grades and high school, therefore, and for adult material, a longer list is needed. For such material, only a long list will tell the differences between easy and hard words. Conversely, if too long a list is used on easy books nearly all the words will be on the list, and so one book will seem not different from another.

An arbitrary suggestion might be that up to Grade VI a list of 1000 or 1500 words will do, but after that a list of 3000 or more is needed. A study needs to be made of just this point, using lists of various sizes on various levels of material to determine the best relationship between size of list and difficulty of material.

If the Thorndike list of 10,000 words is used or the Thorndike-Lorge list of 30,000, the words in the new material would fall into any of the different thousand lists or beyond them. If you use the Rinsland list with different grade levels, the words will fall into different levels or beyond them. Then the problem is to evaluate different percentages at different levels. No one has worked out a plan for doing this satisfactorily.

6. *Study the words which are "not on the list."* If the user of a list will write out and examine the words which are not on the list, he will see several things which are significant in the checking for reading difficulty.

First of all, he will probably agree that most of the "not on the list" words are obviously harder than those on the list. This fact will strengthen his faith in the particular list and give him greater confidence in using the results. He will be using subjective judgment, but the user of any vocabulary list is going to have to make some subjective estimate of its value. He should get that estimate by study both of the list and of the words it excludes.

On the other hand, study of the words may give the decided impression that they are in many cases no harder than many of the words included in the list. Is this a defect of the list? Usually not. The reason is

that the list endeavored to cover a certain level of difficulty but did not fully succeed in doing so. A list that includes the "thousand commonest" words does not get absolutely all the words of that degree of "commonness." Many are missed in the process. It is the same with a list that is intended to show the 3000 commonest, or the 10,000 commonest. There are no methods of tabulation which will completely cover any certain level of difficulty. Therefore, in the case of the particular reading material being studied, the author may have skillfully sensed the level of difficulty required and kept to that level. He, therefore, will have used many words that were appropriate but that had been missed by the list.

For these reasons, it is wise to see if all the words "not on the list" are actually "beyond the list" or are more nearly parallel with it in difficulty.

7. *Consider the source of a list.* When you wish to determine the readability of a book you should ask, "readability for whom?" Then you need to consider if the list you wish to use fits your purpose.

If children are to read the book you are considering, you need a list that gives you words familiar to children. If you are thinking of the average adult, you need to consider whether the list gives you words familiar to the average adult. Therefore, scrutinize carefully the source of any list used. Sources of the lists commonly used are given in the description of the lists which is at the end of this discussion.

This caution, to consider the source, was first suggested by the first widespread use of the Thorndike list of 10,000 words. Dr. Thorndike said very clearly that his

list showed the most frequent words found in adult reading matter. He listed the reading matter, and it showed a heavy weighting of classical reading materials. Then people made the general assumption that the most common words known to educated adults would be the words known to children. They ignored the fact since called to our attention, that adults and children live in rather different worlds.

It is true that the "service words" of the language—the simplest verbs, adverbs, adjectives, conjunctions, and the like—are used both by children and by adults. But beyond that common element of daily speech, the experiences are in many ways very different. For instance, the word "puppy" and other names for small animals are very common to children but are relatively uncommon in use in the adult world. "Puppy" is listed by Thorndike as in the 5th thousand.

Similarly, the mistake has been made of assuming that the limited vocabulary of Basic English, devised by Professors Ogden and Richards, would make a good vocabulary for children. A comparison of Basic English with children's lists shows that about half of Basic English is not at all common in children's usage. This is natural, since the authors of Basic English purposely selected abstract adult words, such as "instrument," as substitutes for large groups of concrete words, such as "shovel" and "rake."

Some lists are based on words which children *use*, and one must ask if *usage* corresponds in any very close way with *child*-responds in any very close way with children's *knowledge*. So much of what children know about a carpenter is but

they have no reason for talking about carpenters and carpenter work. Children know much about adult life, but largely as spectators of it. If reading is to fit children's *knowledge*, it must fit something more than just children's usage of words. A list to be used on children's reading matter should present child knowledge of words as well as child usage of words.

No doubt at some time we shall have better vocabulary lists, ones which do more than just roughly correspond to different large experience levels. We may at some time have lists for each grade showing the "characteristic grade experiences" of children. Meantime we must use as intelligently as possible the lists we have. Their source and method of derivation tell us much about them.

8. *Special subject matter lists must be considered in some cases.* It is a well known fact that different fields of interest have different vocabularies. For instance, it has been found that different units studied in school imply different special vocabularies. It is also recognized that special subjects such as health, science, arithmetic, and so on have special vocabularies.

Up to now, special vocabulary lists have not been used to determine "readability" because there are no norms for technical or special subject matter books. The lists have been used to discover just how heavy a load of technical words a certain book may have, but then no one knows whether that load is enough or too much. For instance, no one knows just what the average load of arithmetic vocabulary should be at any grade. Therefore, in the special subjects, the special vocabulary is

usually considered a matter of curriculum planning, not of readability. If there seem to be too many technical terms, we do not say the book is unreadable but that it is hard to teach.

Obviously we need a study of "readable" books in the special fields. The only difficulty is that by teaching a subject, we make books on that subject readable at the level at which we teach it. Therefore "readable" in a special field must mean "readable after a certain amount of teaching."

Developing Readable Materials

In the preparing of materials for certain levels of reading ability, the use of word lists is very important both because word meanings are so basic to understanding in reading and because it is so hard to measure other types of reading difficulty. Most writers and editors turn readily to word lists. It is worthwhile, therefore, to discuss for a moment methods that are or may be used in using word lists in the preparation of reading materials, together with certain cautions with regard to them.

One plan that seems to be followed by those preparing readable materials is just to take any reading material they find and wish to use, check the vocabulary with a list, and "substitute easy words for hard ones," thus securing the desired grade rating. This is a good plan as far as it goes. It does not adapt method of presentation. It does not adapt language pattern. It does not consider that merely substituting words for words may give inaccurate meanings or may damage the idiom of the language.

A second plan seems to be to have someone "rewrite" the material in the easier vocabulary. Such a "writer" tries to

tell the story or explain the idea in easier words, with one eye always on the list to make sure he keeps within it. The result we see in many school readers and other books: It is often a very "lame" or "wooden" kind of writing, shorn of all spontaneity and creativeness. It is this kind of writing that has made so many teachers hate the word "adapted."

A third plan, and one that is the most successful, starts with the writer studying the audience he is writing for. If it is the average adult, he sits in buses or restaurants or wherever people talk, and listens to their kind of language and their type of vocabulary. If the writer is writing for children of a certain grade, he sits in the grade room of various schools for several days and follows the children to the playground, listening to how they express themselves. Then the writer, when he has the "feel" of his audience, sits down to write, keeping the audience right before him in his mind's eye. He writes directly to them. After he has written, he may actually read the material to the desired audience and watch their reaction or talk with them about it. Then, when he thinks he has "hit it right" he takes out his word list and figures his percentage. If it is wrong, he may alter a word here or there, but he will not need to do much. He will have found the level of his vocabulary and language pattern beforehand. He will have *created* at that level, not just "adapted" to a level.

Perhaps all three of these methods of preparing material will have to be used. For adults, perhaps the more mechanical adapting may do for many purposes. For children, it is to be hoped that the creative method will be used. Reading matter for

children needs the charm and appeal that can only be secured by creating at their level.

List of Vocabulary Studies.

1. Cole, Luella, *The Teacher's Handbook of Technical Vocabulary*, Bloomington, Illinois: Public School Publishing Co. 1940.

"The most widely used textbooks in each subject were first gone over by readers who were instructed to list all words occurring in the texts read which, because peculiar to the subject or uncommon, might be difficult for the children in the grades in which the subject is taught. . . . The list for each subject was then sent to teachers of that subject . . . to check those words they considered absolutely essential . . . important but not essential . . . or unnecessary. . . . Only four subjects were rated by less than 35 teachers."

2. Dale, Edgar, "A Comparison of Two Word Lists," *Educational Research Bulletin*, Ohio State University, Columbus, Ohio; Vol. 10 pp. 484-489, Dec. 1941.

"The Dale List of 769 Words is made up of words which are common to Thorndike's First Thousand Most Frequent English Words and the first thousand most frequent words known by children entering first grade."

3. Dale, Edgar and Jeanne S. Chall, "A Formula for Predicting Readability," *Educational Research Bulletin*, Ohio State University, Columbus, Ohio, Vol. 27, No. 1, Jan. 1948.

"Our word count was based on the Dale List of approximately three thousand words. This list was constructed several years ago by testing fourth graders on their knowledge in reading of a list of approximately ten thousand words. This larger list included the most common words in the Thorndike, Buckingham and Dolch, and other word lists. Words such as *milkman*, *carrot*, *candlestick*, *catbird*, and so on which appeared in the high thousands on the

Thorndike list were also tested with fourth graders to see whether they knew them. An attempt was made to include all words that fourth graders would possibly know. A word was considered known when at least 80% of the fourth graders checked it as known."

4. Dolch, E. W., "Graded Reading Difficulty," being Chapter XXI in *Problems in Reading*, Champaign, Ill.: Garrard Press, 1948, together with Chapter X of the same book "The First Thousand Words for Children's Reading" (Work sheet containing the thousand words also available)

"The Dale list of 755 words was increased to 1,000 by additions from the Inter-view Vocabulary study, a list of words known to 75 children out of 100 entering first grade, the additions being made on a basis of a topical analysis of the Dale list and the filling of gaps in the various topics."

5. Eaton, Helen S., *Semantic Frequency List for English, French, German, and Spanish*: A correlation of the first six thousand words in four single-language frequency lists. Chicago, University of Chicago Press, 1940.
6. Fries, Charles C. and Traver, A. A. *English Word Lists*. Washington: D. C. American Council on Education, 1940.

The authors give a complete history of word counts and limited vocabularies with notes on method of choice, dictionary counts, inadequacy of mere frequency of use as a determiner of significance, and the need for semantic counts.

7. Gates, Arthur I., *A Reading Vocabulary for Primary Grades*. New York: Bureau of Publications, Teachers College, Columbia University, 1935.

"The words were originally selected from the following sources: 1. the 2500 words of highest frequency as determined by Thorndike's

count. . . 2. any words not in the 2,500 from Thorndike found in the thousand words of highest frequency as determined by a count of words in a selection of children's literature. 3. all additional words found in the thousand most frequent words in a series of readers for the primary grades. . . 4. all additional words found in the thousand most frequent words in the spoken vocabulary of young children. Each of the 4,300 words was appraised for merit for use in reading at different stages during the primary grades on the basis of utility, interest and difficulty by judgment of experts." (list revised in 1935)

8. Lorge, Irving, "The English Semantic Count," *Teachers College Record* Vol, 39, pp. 65-77.

"The materials used for the count were selected as a sample of journalistic, learned and recondite, adult fiction, textbook, juvenile fiction, quotations, and adult non-fiction reading. The material to be counted has approximately five million running words."

9. Lorge, Irving, and Thorndike, Edward L., *A Semantic Count of English Words*. New York. Institute of Educational Research, Teachers College, Columbia University, 1938.

A semantic supplement to the Thorndike word list. (See 12, 13)

10. Rinsland, Henry D., *A Basic Vocabulary of Elementary School Children*, New York: Macmillan Co. 1945.

"The letters addressed to school officials (of 1500 selected schools in all kinds of geographic, economic and social areas) stated that all kinds of children's writings, representing their freest and most natural compositions, were desired. . . . personal notes, stories, poems, compositions in many school subjects, examination papers in nontechnical subjects, articles for school papers that were not corrected by teachers, and reports on projects trips, and observations. . . . 100,212 compositions in the eight

grades were used. Only one composition from each child was used. . . . The works of Fry and Trent . . . furnished 4,630 pages of conversation material (from Grade I)"

11. Stone, Clarence R., *Stone's Graded Vocabulary for Primary Reading*. St. Louis, Mo.; Webster Publishing Co., 1941.

"In compiling and grading the vocabulary of 2,000 words contained herein, various previous vocabulary studies of primary reading books, the Gates revised list of 1935, and standard lists of words most commonly appearing in children's spoken vocabulary have been taken into account. In addition an extensive vocabulary study of twenty-nine primers, twenty-seven first readers, twenty second readers, and eleven third readers was made. The words are graded mainly on the basis of the placement of the word as a new word, as a rule, in the various series of readers."

12. Thorndike, E. L., *A Teachers Wordbook of 20,000 Words*. New York: Bureau of Publications, Teachers College, Columbia Univ. 1931.

"About ten years ago I published a list of 10,000 words which were found to occur most widely in a count of about 625,000 words from literature for children, about 3,000,000 words from the Bible and English classics, about 300,000 words from elementary school textbooks, about 50,000 words from books about cooking, sewing, farming, the trades and the like, about 90,000 words from the daily papers, and about 500,000 words from correspondence. Since then I have made counts from over 200 other sources As a result I am now able to extend the list to 20,000 words and to revise and improve the selection of the most important 10,000. . ."

13. Thorndike, Edward L., and Lorge, Irving, *The Teacher's Word Book of 30,000 Words*. New York: Bureau of Publications, Teachers College, Columbia University, 1944.

(Continued on Page 177)

Reading Retardation and Associative Learning Disabilities

RUSSELL G. STAUFFER¹

The child, at birth, begins the process of making associations between experiences. With the emitting of the birth cry, sounds—soon to be expressed as grunts, vocal sighs, and vocal yawns—form the incipient association patterns between language and experience. (24) As the child matures, associations between symbols and experience become more numerous and meaningful. With growing, his responsiveness to language habits in human actions brings awareness of how appropriate associations facilitate learning.

This view of associative learning makes it the crux of the sequence of language development. Creating, shifting, and unifying the mental constructs in the extension of language expand meaning. This is necessary to growth through listening, speaking, reading, and writing—which comprise the language arts. The purpose of this discussion is to consider the evidences of association necessary for the child's command of reading as a part of language development; to center attention on associative learning disabilities; and to present some of the thoughts and findings contributing to preventive and corrective procedures.

Reading and Associative Learning

Reading is a process of association. As such, it involves two phenomena: language and experience. Associations between the two provide the impetus for most learning situations. More precisely, it

is necessary for the reader to make appropriate associations between printed (visual) symbols and experiences.

Validity of Language

Certain associations have been described as word-fact relationships. In such instances, reading has been defined as the process of reconstructing the facts behind the symbols (2, p. 78). This immediately implies two things. First, the writer has used the most appropriate symbols to express his ideas authentically. Second, the reader's experiences are sufficiently broad and deep to permit him to associate meanings with the symbols.

Accordingly, the language used in writing should maintain a close correspondence with the experiences it represents. In reading about "the breaking of the *pinata*," the Mexican child who has had first-hand experiences with the festive occasion can readily determine the appropriate meaning. He will know what it means to split open the clay pot and dive for the shower of candies, fruits and toys. His success in interpreting the phrase is governed by the extent to which the conclusions he obtains are valid.

Language Context

The process of reconstructing the experiences (facts) behind language (sym-

¹The Reading Clinic, Temple University, Philadelphia, Pa. This paper was presented at the Annual Institute on Corrective and Remedial Reading, Temple University, 1948.

bols) is influenced not only by the appropriateness of the words used but also by their language setting. The mental constructs formulated by the reader depend upon the context (word-word relationships) in which the word is used. (15, 19) The same Mexican child may have much difficulty interpreting the sentence: "A few practical jokers filled their *pinatas* with charcoal dust which exploded in the guests' faces." (28) Such a semantic, pragmatic, and syntactical change of contexts results in a shift of meaning. (13) The concepts may be quite remote from the child's experience, and their nature too complex. As a result, the ideas he formulates may be unauthentic, vague and incomplete, or utterly stupid. Or, the new setting may serve to further modify and extend the previously known meanings, so that his understanding of *pinata* and its uses is extended. In this way, vicarious experience through reading may provide a new meaning for familiar symbols.

The function of associative learning, the methods by which children's direct and vicarious experiences contribute meaning to symbols, and the influence of reading upon the adjustments of growing children are crucial to those concerned with child development. The process of restructuring word-fact and word-word relationships has always challenged educators. When the relationships are pointed out, they appear so obvious that we need to be on our guard lest we underestimate their significance.

Failures in Association

A consideration of failures in reading due to associative learning disability usual-

ly directs attention toward two types: *dyslexias* (1, 3, 11, 17), and *verbalizers* (3, 12, 16). The former refers to an inability to make associations between written symbols and their meaning. The latter describes a failure to associate precise understandings and conceptions with symbols.

It seems that clinical experience justifies the postulation of a third type of failure. Frequently children being studied at the Reading Clinic* evidence extreme retardation in reading without exhibiting extreme dyslexia tendencies. Their case histories usually reveal inadequate initial scholastic success. At the same time, their present status suggests emotional involvement. The label that might be attached in most instances is social and emotional immaturity.

Dyslexias

For some time, neurologists (11, 20, 29), as well as educators (1, 7), have been concerned with the occasional individual who is unable to associate meaning with visually presented symbols. This disturbance is thought to be linguistic in nature, and attention is centered on the central thought processes.

Invariably this inability can not be attributed to faulty innervation of the musculature used in reading. Eye movements and voice-producing vibrators function satisfactorily. It can not be ascribed to a pathological condition of the sense organs involved. Neither can it be assigned to general mental deficiency. In most instances, the intelligence quotients of children with dyslexia tendencies are normal

*The Reading Clinic, Department of Psychology, Temple University, Dr. Emmett A. Betts, Director.

or superior as compared with the general population. It has been noted, though, that these same children *tend* to achieve higher ratings on non-verbal (e.g., Grace Arthur Performance Test than on verbal (e.g., Revised Stanford-Binet Test) measures of intelligence.

Neurologists have advanced different theories and used varied labels to account for the anomaly. Hinshelwood (11) spoke of the disability as word-blindness. Orton (20) speaks of strephosymbolia. Weisenberg and McBride (29) write about expressive aphasia.

In the teaching of reading, while different methods may be used (2, 5, 7, 18), in each instance a major emphasis is on word learning. Expressed differently, this "word learning" refers to the ability to recognize and comprehend written symbols. The associational processes in word learning represent psychological relationships between stimulus-response or printed symbol-experience events. In other words, a printed symbol is only so much ink on paper unless an individual can recognize and comprehend the experience (s) which give it structure.

A recent investigation (26) considered the associative learning abilities of extremely retarded readers. The conclusions suggested were as follows: *First*, retarded readers tended to achieve significantly higher scores by a visual-auditory mode of presentation than by a visual-visual. *Second*, they achieved significantly higher scores when making associations involving geometric symbols than on word-like symbols. *Third*, they made relatively low scores on a word learning test involving the use of visual, auditory, and voco-motor

cues of association. *Fourth*, they achieved higher mental age scores on a verbal test of intelligence than on a verbal opposites association test. These results supported previously published evidences of clinical trends in dyslexia findings. (1)

The incidence with which dyslexias could be expected to occur is extremely small. In the study already referred to (26), of the 6334 boys screened, only 57 were found who were sufficiently retarded in reading to be used in the study. Furthermore, less than half of this number gave indications of being dyslexia cases.

Verbalizers

In considering reading in relation to learning in the social studies, Ernest Horn stated:

"Reading without understanding is empty and futile. Yet verbalism has long been common in our schools." (12, p. 15)

He defines verbalism as memorizing or paraphrasing words with little or no understanding of the ideas they are to convey. Betts, also, points out the need to cope with this inadequacy. He says:

The second type of corrective reading program is required for those individuals whose language facility outruns their background of experience. . . . For them, Language is empty of meaning. (3, p. 405)

In a recent demonstration of an Informal Reading Inventory¹, an excellent illustration of verbalism was uncovered. Mary read selections orally at sight with considerable facility through the seventh grade level. Yet her comprehension, as measured by inferential and factual ques-

¹A demonstration of an Informal Reading Inventory at the high school level by the writer, at the June 1947 Reading Conference, Temple University.

tions, was markedly inadequate beginning at the fifth grade level.

This willingness on the part of the pupil to accept low-order associations between symbols and experiences invariably can be attributed to an educational society that tolerates them. The "boners" or "howlers" that Horn (12) describes can be trumped in every classroom throughout the country from kindergarten to graduate school. The constructs which verbalizers make range from partial truths, through vague misconceptions, to complete distortion. As Johnson points out (14, p. 56), tolerance from a scientific point of view is desirable "...provided it is not an endorsement of sloppy thinking, a putting aside of our techniques for effective evaluation, a kind of semantic swooning under conditions of difficult decision."

The incidence of failure due to verbalism is widespread. It is the affliction of an educational system that emphasizes over-loaded curriculums, accelerated programs, tests requiring parrot-like responses, etc. While the reading teacher can do much to combat this era of pedantic illiterates, it will require, in addition, the vigor and sincerity of each content subject teacher.

Social-Emotional Factors

From the point of view of the parent, projection of the child's difficulty upon the teacher or teachers who taught the primary grades is a common defense. Some illustrative remarks are: "It was the first grade teacher's first year of teaching." "The kindergarten teacher tried to teach reading and writing, and the children weren't ready." "The first and second

grade teachers said he was doing satisfactory work, but I noticed at home that he had much trouble."

Statements from the child frequently are similar, reflecting the attitudes and prejudices of the parents. One boy felt that the teachers had done too much reading for the class. Another thought that his difficulty started in first grade, at which time he had "many different teachers." A third boy said: "When I found a word I didn't know, some other boy would always tell me."

Teachers' evaluations imply immaturity on the part of the child. This is especially true from a personality point of view.

A more objective clinical overview of the situation usually indicates that immaturity—along with inappropriate adjustment of instructional programs—was causative. The immaturity seems to have been characterized largely by inadequate social and emotional development. Personality studies reveal pronounced egocentric tendencies, with temper tantrums, over-dependence upon adult attention and affection, unwillingness to accept authority, unwillingness to face reality, and day-dreaming. In the process of exposure to formal classroom instruction, the constellation of factors contributing to emotional insecurity have become involved with failure to achieve in reading. This integration of events is a serious liability. As a result, the emotional involvement becomes a deterrent to the formulation of associations necessary for reading.

The part played by these three types of failures in making associations between experiences and symbols is supremely criti-

cal. It demands early identification, and an enlightened program.

Preventive and Corrective Procedures

Early identification is the most desirable aspect of a remedial program designed to cope with associative learning disabilities. Needed, also, is a systematic program giving consideration to each individual's experiences, interests, intelligence, language skills, and methods of work. (13)

Immaturity-Readiness Activities

As indicated earlier, it seems that in most instances kindergarten and first grade teachers are able to identify the emotionally insecure and maladjusted child. But, for various and sundry reasons, they hesitate to call a spade a spade, and attempt to deal with the parent-child problem on a "he'll outgrow it" basis.

The following conclusions were made in two studies concerned with reading retardation, using different techniques. Edith Gann (8, p. 139) stated: "It is in the dynamic aspects of his personality adjustment, generally, and in his attitude toward reading, specifically, that his difficulty toward reading seems most marked. . . . The writer suggests that these have originated in the home situation, and that the insecurity and stability have resulted from unfortunate parent and sibling relationships." More recently, Helen Robinson (21, p. 230) stated: "This study has shown that home and family relationships were a very important cause of severe reading retardation. . . . Emotional maladjustments were also found to be important as a cause of reading disability and were closely related to family problems."

It appears, therefore, that what is

needed at this early level is parental education. The teacher needs the close co-operation of the school authorities, psychologists, psychiatrists, and social service workers. At the same time, the teacher will need to give attention to attitudes—the child's habits of mental adjustment. (27) Yoakam (30, p. 6) says: "Willingness to learn is far more important than method of learning. . . ." In addition, the teacher will need to fully understand the sequence in which language develops. (4)

The child needs to hear and listen to language that is well organized and spoken. Dora Smith (25, p. 71) says: "He must learn courtesy and consideration. He must know how certain words affect others. He must develop power to think and act co-operatively, and he must understand the necessity for accuracy and precision in the business of communicating ideas through language." He needs a balanced experience with language so as to acquire facility in exact expression in conversations, discussions, telling stories, and creative writing. Also needed are contacts with experience units, their organization and structure. Above all, a reading-to-learn approach is essential.

Dyslexia Cases

For those individuals who evidence the extreme disability characterized by dyslexia tendencies, an adjusted remedial program is needed. This is true insofar as the dysfunction is due to inability to deal with linguistic concepts visually stimulated by verbal symbols. The program frequently employed is designed to emphasize *first*, the perception of visual symbols by using visual-auditory-kinaesthetic-tactile cues (7); and *second*, the use of an experience approach (3).

Such a program allows the teacher to capitalize on the individual's experiential background; intellectually, socially, and linguistically. Needed security is provided by the knowledge that, when impulses enter the nervous system on an auditory, tactile, kinaesthetic level, or any combination of these three levels, the visual symbols may become meaningful. Therefore, the teacher must deal with dyslexia characteristics from the point of view that other neural pathways may be used, in an effort to activate more conventional methods to retention and reproduction.

How to Cope with Verbalizers

Verbalizers represent, from a quantitative point of view, the most frequently occurring disability. Qualitatively, they represent an indictment against the educational system which tolerates their existence. A multiple approach to solution is needed, and concerns not only teachers but administrators, publishers, and writers. The following suggestions may aid in developing efficient readers.

EDUCATORS:

- a. Must be more explicit about the ideas pupils are to get. (12)
- b. Must teach technical vocabularies. (12)
- c. Must challenge pupil concepts. (3)
- d. Must clarify pupil's vague understandings. (25)
- e. Need to have pupils authenticate meanings and see relationships. (25)
- f. Need to provide and encourage social sharing. (2)
- g. Must be helpful, co-operative, courteous and tactful. (2)
- h. Need to use test appraisal as a part of their instructional program. (12)
- i. Need to avoid parrot-like tests by using inferential type questions. (12)

PUPILS need:

- a. Increased time for learning and assimilation.

- b. Broad and deep first-hand and vicarious experiences. (3)
- c. Adequate opportunity to reproduce experiences. (25)
- d. Opportunity to order and validate meanings. (13)
- e. Training in dependable methods of thought and inquiry (e.g., critical thinking). (9)
- f. Training in the appraisal, selection, and organization of data. (12)
- g. Training in outlining and summarizing. (22)
- h. Training in purposeful reading for meaning by means of directive and motivating questions. (2)
- i. Training in how to write accurately and validate statements. (25)

MATERIALS should:

- a. Be clear, accurate, and well organized.
- b. Offer much supplementary expansion so as to include necessary details and illustrations. (12)
- c. Give more attention to vocabulary and sentence structure. (10)
- d. Be prepared so that technical vocabularies are given special attention. (23)
- e. Be more explicit about the important ideas the reader is to get. (12)
- f. Give more attention to mechanical factors. (6)

Summary

Reading has been defined as a process of association between symbols and experiences. Success in reading, measured in terms of accurate comprehension, is dependent upon the reader's ability to associate the appropriate meaning with the symbols used.

Failure in associative learning has been attributed to three causes. One cause involves psycho-neurological impediments to association which are referred to as dyslexia characteristics. A second cause is the blocking of associations due to inadequate social and emotional adjustment. A third is verbalism, or pedagogical endorsement of memorization and vagueness.

It was pointed out that early identification in each instance is crucial. This would allow the introduction of preventive techniques in the case of verbalism, corrective techniques in dealing with the immature, and remedial techniques to cope with dyslexias. Where the accumulated effects of failure have been allowed to fester, the problem of correction is more difficult. The program for the immature will need wise counseling and guidance for all concerned: the pupil, the parents, and teachers. The dyslexia is in special need of the security of an adjusted remedial program. The verbalizer is the victim of unfortunate pedagogy, and needs instructors who understand and strive to attain appropriate ends.

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CHILDREN LEARN TO WRITE

(Continued from Page 126)

Let us at all times be sure that we as teachers do everything in our power to help children in the elementary grades to release their practical and personal creative writing ability.

In the high school the wise teacher is not trying to develop creative expression for the purpose of making writers. There is need, however, for releasing the minds and

imaginations of these students. We know that all children are more or less sensitive; this is especially true of the adolescent student, who is interested in self-expression. The junior and senior high school student, too, needs sympathetic understanding and guidance from his teacher and parents to help him release his creative writing ability.

WE ALSO LEARN BY LISTENING

(Continued from Page 128)

to the children's comments, stimulated, in part, by your questions. Later you watch for action and comment growing out of the experience. Do the children imitate the sounds? Do they want to dramatize the story? Do they compare sounds they hear with sounds in the recording? Do they want to hear the recording played again?

No—listening is not "something new." It is very old—so old we have come to take it for granted. We have come to believe that children learn automatically to listen and to speak. They may—but they can be taught to listen and to speak better. In a world where Americans are only hours

from association with Spanish, German, Chinese, or Egyptians, we need to teach a kind of listening that is deeper than the "difference" and the "intellectual interpretation" levels; we need to teach "similarity" and "basic human emotion" levels. We need to teach listening if we want a world of peace and a world of happiness.

Even though we were not trained to teach listening, we can make a start. Since we learn by doing, maybe we can start with ourselves. Did you see the sunset last night? Did you hear the crickets? Did you see the pain in Jimmy's eyes today? Did you hear the joy in Mary's voice?

Look and Listen

Edited by LILLIAN E. NOVOTNY¹

Radio and Television

On Saturday, January 22, the "Abbott and Costello Kid Show," over the ABC network at 10:00 a. m., CST, opened a contest for children. "Kids," up to eighteen, are invited to write a letter of 50 words or less on the subject of "What I am going to do to make my home town a better place to live in." These letters are to be judged for sincerity and originality only and must be sent to Abbott and Costello Kid Show, Box 1000, Hollywood, California. The contest closes Monday, March 21, and all letters become the property of the Abbott and Costello Kid Show. Winners will be named on the show of March 26.

Among the first prizes, first prize, 1949 Crosley station wagon; second prize, the new Muntz television set; the next two winners will each receive a super-streamlined air flow Monarch bicycle; and other prizes being given include such things as a full year's supply of Wilson's luncheon meat, B. F. Goodrich Koro-seal Playpools (miniature swimming pools for the backyard), and Stockley Van Camp canned foods.

"Hurray for Play," a new weekly human interest television program for children and parents made its debut over 20 stations on the American Broadcasting Company's Eastern and mid-Western television networks as well as stations now beyond cable or relay range under a 52-week contract starting March 6. The first program to areas not served by cable will be televised on March 13.

Sponsored by the Toy Guidance Council through Reiss Advertising of New York, "Hurray for Play" will feature the husband and wife team of Ian and Inge Martin, both widely known radio artists, during the ABC telecasts on Sundays from 6:00 to 6:30 p. m., EST and PST, and from 5:00 to 5:30 p. m., CST.

Martin probably will be best remembered for his portrayal of the lead in "Finian's Rainbow," hit Broadway musical. Of particular interest to youngsters between the ages of three and twelve and their parents, this program will feature songs, games, and a children's party. The new ABC-TV vehicle will lay particular stress on instructional and functional toys selected by the Toy Guidance Council as suitable for children in these age brackets.

Awards: Edward Arnold, star of the show, received the Radio Award for 1948 from 10th District California Congress of Parents and Teachers on behalf of ABC's Mr. President program, on Sunday, January 16. The award president of the organization, names ABC's "Mr. President" as the "outstanding documentary radio program of interest to the entire family."

Columbia network's award-winning *Country Journal*, heard regularly on Saturdays, 2:30-3:00 PM, EST, garnered additional laurels with its outstanding broadcasts during the last 12 months, when it attained the coveted goal of "the most-listened-to-rural-appeal program in all network radio," on the basis of a survey by the Nielsen Radio Index during the closing weeks of 1948.

Under the guidance of Don Lerch, CBS Director of Agriculture, and Leon Levine, CBS Director of Discussion Broadcasts, "Country Journal" won the National Safety Council's top award for the second consecutive year. Also for the second consecutive year, Director Lerch spoke at the National 4-H Clubs' annual meeting at the special invitation of the United States Department of Agriculture.

¹Miss Novotny is a supervisor of student teaching at the Chicago Teachers College, and a member of the Council's Committee on Radio.

Television

There is no danger of the present-day television receiver becoming obsolete in the immediate future, Benjamin Abrams, president of the Emerson Radio and Phonograph Corporation, said in an interview with Bill Leonard on WCBS's "This Is New York" program in January. "There will be improvements as we go along in television," Mr. Abrams said, "but these will come slowly. The receiver of today will continue to receive programs in years to come without any difficulty and fully as satisfactorily as they're getting them today." Mr. Abrams, discussing the price range of video sets, declared that there was no chance that they would sell at the level of present-day radio sets in the foreseeable future. "In dealing with a television instrument you have a machine which has four or five times the number of components of a radio receiving set, and consequently, the price level of a television set will be four or five times higher," he explained. Mr. Abrams said that mass production in television receivers would reduce the prices from their present levels, but "That may not be for some years."

Frank Stanton, president of the Columbia Broadcasting System, speaking at the inaugural ceremonies linking East and Mid-west television network services via American Telephone & Telegraph coaxial cable in January pledged his network's best talents and energies to good programming. Opening of the new cable link completed interconnection of 13 of the 29 stations on the CBS-TV Network. These 13 stations in the East and Midwest now simultaneously carry "live" many of CBS-TV's regular programs. The other stations are being serviced by television recordings until further cable or microwave relay facilities are completed.

A sparkling, diversified and comprehensive television schedule will be offered to audiences in the East and Middle West by the American Broadcasting Company with the inauguration

of regular cable telecasting between the regions which started January 11. Midwestern audiences will, for the first time, see regular telecasts of such distinguished programs as "Actors' Studio," a top-line dramatic production which has won wide critical kudos; "The Singing Lady," Irene Wicker's time-tested program for children; "Child's World," a searching examination of the ways young America thinks and acts; and the comedy and variety Eastern audiences have enjoyed.

Films

The second printing of the booklet on The Children's Film Library and Special Children's Programs is off the press and available on request to all who are interested in this community project. Write either to this office or to Mrs. Marjorie Dawson, Chairman, National Children's Film Library Committee, 28 West 44th Street, New York 18, New York, for your copy. Revised and brought up to date, this booklet contains much of the original material, together with additional information and lists of subjects. Pages 17 to 23 list titles and synopses of the original film library subjects and additions to date.

In a recent issue of *What's Happening in Hollywood*, it is stated that the problem of making films specifically for children has been undertaken by the J. Arthur Rank organization, with Mary Field as director of the Children's Entertainment Film program. "It is not possible," she writes, "to talk about what children like in general. As with adults, so with children. So many individuals, so many tastes. What one child likes fails to interest another. An immense amount of research has been done, very largely in America, on the reactions of children, but the films were adult films since practically no films have been made anywhere for children. . . They like stories told by action and they like a good logical plot. Logic is their strong point. An excellent example of the type of film they appreciate is *Tom Sawyer*, which is full of

adventure, comedy, and suspense, although it was made for adult audiences."

The same publication reports on "Chills and Thrills in Radio, Movies and Comics," the subject of some psychiatric opinion reported in the spring issue of the quarterly, *Child Study*. The opinions expressed showed wide differences, but all interviewed were agreed upon one point: that radio programs, movies, and comics do not in themselves create fears; but for some children, and under various conditions, they do precipitate or stimulate anxieties lying beneath the surface ready to be awakened. It was on the question of the positive value of these experiences that the greatest divergence developed.

Psychologists in general agree that up to the age of seven or eight a child lives mostly in an imaginary world of his own creating. From eight to twelve he becomes an extrovert, practical and realistic, and likes entertainment conforming to those qualities. Through adolescence he often returns briefly to his dream world but rarely with complete success. Primarily, his interest is upon the adult life ahead.

"Adults are often concerned about the wrong things," said psychologist Madeleine Hunter in an address to the American Association of University Women motion picture luncheon in Los Angeles. Step by step she explored the areas of greatest concern to those interested in the psychological effect of movies upon children, illustrating her discussion with case histories of first-hand experience in the Los Angeles Children's Hospital and as consultant for the Board of Education. She does not "view with alarm" the usual presentation of sex on the screen, but believes that it lays a foundation for illuminating education by forcing some discussion of this adult problem. The same is true of divorce when properly presented. Fighting, when it is a fairly matched contest between two men, and the right man wins, Mrs. Hunter believes to be quite harmless

and often a release for emotional tensions. Fighting between a man and an animal may be the cause of troublesome dreams, and if there is a fight between two animals, the right kind of animal must win—as for example, a deer against a wolf, an elephant against a tiger or a dog against a varmit of some kind.

Three new films on Personality Development have been completed by Encyclopaedia Britannica Films to help fulfill the demand for authentic teaching materials in the field of personality and the problems of child growth.

The emergence of the personality during early childhood is the general theme of the series, but each film is a complete unit dealing with one particular aspect of the subject. Part I, *Baby Meets His Parents*, illustrates the basic idea that differences in personality are due not only to heredity but to individual treatment and environment during infancy and early childhood. The film then shows how the baby's needs of food, elimination, and loving care must be met completely if he is to meet the world with confidence and a feeling of security. Part II, *Helping the Child to Face the Don'ts*, shows how the child is faced with a world of "don'ts," used to protect the child from danger, to restrain him from taking things belonging to others and to teach him to respect the rights of others. Life situations portrayed in the film illustrate these "don'ts" and analyze their contribution to the emerging personality. The third film in the series, *Helping the Child to Accept the Do's*, illustrates how a child is expected to conform to these mandates of politeness and personal living.

Now available for sale or rent, these films may be purchased from EB Films for \$45.00 per reel or \$121.50 for the three-reel forum version. University film libraries and commercial film rental libraries, as well as Encyclopaedia Britannica Films' five regional libraries, will make them available for rental.

In the field of children's literature, the Society for Visual Education Slide Library offers 2" x 2" color slides organized according to curriculum units with an instructional guide. Titles in the field of primary literature include: *The Gingerbread Boy* (10 slides; manual; \$5.00); *Little Red Riding Hood* (10 slides; manual; \$5.00); *Three Little Pigs* (10 slides; manual; \$5.00); *Mother Goose Rhymes* (10 slides; manual; \$5.00); *Fontaine's Fables* (10 slides; manual; \$5.00); *A Visit from St. Nicholas or The Night Before Christmas* (15 slides; manual; \$7.50); *The Easter Bunny Family* (10 slides; manual; \$5.00). A free catalog may be obtained by writing to the Society for Visual Education, 100 East Ohio Street, Chicago 11, Illinois.

Recordings

A new seven-inch non-breakable Microgroove phonograph record, which plays as long as conventional ten and twelve-inch single discs, was announced in January by Columbia Records, Inc. The new record, which can be played on all existing LP Microgroove reproducing equipment, has the identical full fidelity tonal qualities and absence of distortion and surface noise characteristic of the revolutionary LP Microgroove record introduced by Columbia last June; both rotate at 33 1/3 RPM. Similarly, these new records offer substantial savings. They are priced at sixty cents (plus federal excise tax) for Popular and American Folk Music releases, and ninety cents (plus federal excise tax) for Masterworks releases. Conventional Columbia Popular records now sell for seventy-nine cents, and Masterworks retail for one dollar for ten-inch and \$1.25 for twelve-inch including federal excise tax. The new seven-inch nonbreakable Microgroove record considerably reduces the problem of storage space.

The Columbia non-breakable Long Playing Microgroove phonograph record was first announced on June 21, 1948. The revolutionary LP record plays up to 45 minutes on one twelve-

inch double-faced disc with a full fidelity and absence of distortion hitherto unknown. The average conventional twelve-inch record plays eight minutes. The LP record is capable of producing entire symphonies and concertos as well as the complete score of a Broadway musical on a single disc. The Columbia LP Microgroove is also available in the ten-inch size with playing time of up to 27 minutes. Since the introduction of LP Microgroove, a wide and representative library of over five hundred selections from Columbia's catalog has been made available in this new form. The selections include a wide variety of classical and popular numbers. Unbreakable, the LP Microgroove record retails at \$4.85 for a twelve-inch and \$3.85 for a ten-inch Masterworks Record. Popular ten-inch discs cost \$2.85. These prices represent substantial savings, as high as 62 per cent, as compared with the same musical works on conventional records.

Mr. Edward Wallerstein, Chairman of the Board of Columbia Records, pointed out that the attendant savings in storage space would be a boon to the record-buying public. The initial LP catalog of 101 records, announced then, included 325 different musical selections and required only 15 1/6 inches of shelf space for home storage—a little more than one foot. In the form of conventional records in albums, this same music would require 94 3/8 inches of shelf space—nearly eight feet.

Frank White, President of CRI, pointed out that since June, 1948, when the Long Playing Microgroove record was announced by Columbia, practically all leading manufacturers of radio phonograph equipment have either produced instruments to play Microgroove records or have stated their intentions of so doing. Among the major manufacturers producing and featuring Microgroove equipment are: Admiral, Crosley, Farnsworth, General Electric, Majestic, Magnavox, Philco, Stewart-Warner, Stromberg-Carlson, V-M, Webster-Chicago, Westinghouse, Wilcox-Gay, and Zenith.

General

Audio Devices, Inc., 444 Madison Avenue, New York 22, New York has published a selection of prize winning scripts from *Scholastic* magazines' "Scholastic Writing Awards" and the National Radio Script Contest (Special Class) held under the auspices of the Association for Education by Radio. Although these scripts are of particular interest to college and high school teachers and students, a number of them would be useful in the upper elementary or junior high school level. Price of the booklet is under one dollar.

British Information Services, 30 Rockefeller Plaza, New York 20, New York, which answers inquiries concerning British affairs, maintains a library of 10,000 books, together with periodicals and official documents available on inter-library loan, is official sales agent for British Government documents, maintains services to supply the special needs of the press and radio with information, feature articles and photographs, distributes a wide range of free publications, sells and rents 35 mm and 16 mm sound films, and provides speakers on British affairs, has available visual materials which may be described only in superlatives:

Poster Card Sets—Colored pin-up panels, 12" x 15" in size, available free of charge to schools and public libraries: 1) English Law; 2) Britain's Parliament; 3) Education in Britain; 4) British West Africa.

Posters and Maps—Available free of charge: 1) Statute of Westminster (Poster, 22" x 30"); 2) Great Britain (map showing natural and industrial resources, illustrated and colored. 30" x 40"); 3) British Territories in Africa (map showing forms of government and principal exports, illustrated and colored. 17" x 22"); 4) Line Maps of Britain (set of 6 maps showing counties, physical features, geographical regions, population, natural resources and agriculture, and industries. 8½" x 13").

Picture Sets—These large glossy photographs illustrate subjects of historic and current interest. The sets range from eleven to twenty-four pictures and each photograph is accompanied by an informative caption. Attractive for display on walls or bulletin boards, these picture sets may be purchased for \$1.00 per set. Titles follow:

Britain Leads in Jet Propulsion
Land of Britain: Scottish Highlands
Britain's New Play for Coal
Land of Britain: Scottish Lowlands
The British China Clay Industry
Land of Britain: South Country
The Carpet Industry in Britain
Local Government
The Decoration of British Pottery
Model Parliamentary Procedure
English Schoolgirl
Modern China Making
Gold Mining in Fiji
Pioneer Health Centre
Land of Britain: East Anglia
Queens of the Sea
Land of Britain: London
Royal Wedding Day
Land of Britain: Midlands
Toward Self-Government in West Africa
Land of Britain: North East Country
Training for Industry
Twentieth Century Farming
25,000,000 Food Plan

The British Travel Association, 475 Fifth Avenue, New York 17, New York, has an excellent series of illustrated folders and booklets on Britain, available free of charge.

Booklets available from the British Information Service include: 1) Film Strips and other Pictorial Material from Britain; 2) Films from Britain; 3) Agriculture in Britain; 4) African Achievement; 5) The Story of the British Commonwealth and Empire; and 6) Landmarks in Democracy, Developments in British Political History.

The Educational Scene

Edited by MARGARET STEWART¹

Research findings in industry may have implications for the teacher of a student who is failing. Following a hypothesis of Kurt Lewin that high labor turnover might be a symptom of a feeling of failure in the worker, a study was carried on by the Harwood Manufacturing Corporation, Marion, Virginia, which showed that not a single one of 116 operators who were rating above standard production had quit during the preceding month, whereas 28 out of the 211 who rated below the standards had quit during that same period.

It was also found that the rate of turnover increases as the learner approached the experience level of 60 units per hour and decreased sharply once the success feeling of exceeding 60 units per hour was attained. Once the standard was achieved, the turnover rate dropped about 13 per cent. The findings indicate a relationship between feelings of success and failure and the rate of turnover. When the training program was changed by setting up a series of temporary sub-goals, the turnover rate dropped about 50 per cent.

Another finding of interest relative to repeating work showed that when factory workers were asked to change jobs the retaining period was eight weeks for the same job that required five weeks for beginners. The fact that relearning after a transfer to a new job is often slower than initial learning on first entering the factory would indicate that resistance to change and the slow learning is primarily a motivational problem comparable to that of a student who is asked to repeat a course.

The January Bulletin of the American Library Association has announced material now available for schools. For the first time the

Thorne-Thomsen story-telling records are available singly as well as in sets. The price is \$3 per record of \$14 for the set of five.

The *Bibliography of Place Name Literature; U. S., Canada, Alaska, and Newfoundland* by Sealock and Seely was published in December. It assists in the location of articles and books dealing with the origins, meanings, spellings, and pronunciation of every variety of place names, place nicknames, mountains, regions, and rivers (cloth, \$4.50).

The Public Library Plans for the Teen Age is the latest addition to the "Planning for Libraries" series. It sketches good library service to youth and the philosophy behind it. Each section is followed by specific suggestions for making the service effective and meaningful (1.75)

A new guide to *Free and Inexpensive Learning Materials* has been prepared by the Division of Surveys and Field Services, of George Peabody College for Teachers, Nashville, Tennessee.

This publication brings up-to-date three previous lists. With few exceptions no item was included that costs more than fifty cents. The criteria considered in selecting and evaluating the materials were: accuracy of content; timeliness of subject matter; clarity of presentation; and a clear-cut educational purpose in the subject matter that is unbiased. The guide is a 175-page booklet and has an alphabetical subject index. It sells for 25 cents per copy.

An official nation wide announcement of the Newbery-Caldecott award winners will be made in March as soon as the voting is over. ¹Miss Stewart is a teacher of English, and an advanced graduate student at the University of Illinois.

Heretofore announcement has been withheld until the annual conference in June.

Children's literature is regarded by Edward Buell Hungerford, author of *Fighting Frigate* and *Emergency Run*, as one of the wholly good things which has happened in the twentieth century. Writing in the November-December *Chicago Schools Journal*, he commends writers of children's books who are successfully meeting the challenge of a complex modern society which, chiefly through mechanical devices, has widened the experience of children beyond anything conceivable in other times.

The unspoiled freshness of children, their response to beauty of style, their love of humor and their eagerness for information make children's books the last refuge of good storytelling. But there are dangers to be avoided by writers of these books. It would be a mistake, Hungerford believes, to use them as vehicles of mere instruction or to insist upon books patterned by a set theory. Given freedom, the writers of children's books will bring the interests of life to a level which young persons can interpret and will continue to seek integrity rather than uniformity.

What a child sees when he looks at a picture book is dependent upon the extent of his imagination and the appeal made to his interest when the book is first introduced to him, says Ivah Green in her article "Presenting Books To Primary Pupils," in the February *Junior Arts and Activity*.

A "comfortable intimacy" is desirable whether parent or teacher introduces young children to picture books. To achieve this rapport she suggests having a group close to a teacher on the floor or in small chairs. The teacher herself should be in a low chair, or even on the floor. The group should be small enough so that it should not be hurried. Calmness

of voice and manner, deliberation, time to look and enjoy are essentials in introducing a picture book for the first time.

In such a situation the teacher does more than give her pupils something to enjoy momentarily. She is doing a number of other equally valuable things: She is interesting pupils in books in general. She is giving them a start toward a good literary background. She is providing vicarious experiences for them. She is helping them to build vocabulary. She is making them sensitive to color, arrangement, balance, humor in pictures and beauty of form and design. She is increasing their sense of humor. She is providing them a means of self-entertainment at a later period. After such presentation it is the teacher's hope that even small pupils will grow in their desire and ability to entertain themselves.

Intellectual Abilities in the Adolescent Period is a statement of the principles of the growth and significance of intellectual abilities and implications for the educational program. The report, prepared by David Segel, is based upon special studies made in the Office of Education together with studies of results of the psychological research of various other investigators. It offers a comprehensive outline of the fundamental principles of mental ability and mental traits of adolescents and gives implications for the curriculum and for guidance programs. This is Bulletin 1948, No. 6 of the Federal Security Agency, Office of Education.

An experiment with picture-writing, a new tool in creative expression, was described by Laura Oftedal in a recent *Elementary School Journal*. In the period of transition from oral to written language, children sometimes experience a block in giving expression to their creative thought. Wider interests quicken their imaginations and their desire to retell ideas to others, but their inability to use handwriting as

a tool frequently destroys their enthusiasm and spontaneous creative expression. Sometimes children are inhibited by the social situation to develop fluency and creativeness. Picture writing frees them from tension and restraint in creating and sharing their stories.

In the experiment Miss Oftedal found a greater number of ideas, more original fantasy, greater adequacy of vocabulary, and longer sentences in picture-written stories accompanied by oral narration, than in the handwritten stories.

Needs and interests of boys and girls as the primary factors in establishing a good reading program for pupils of any age are emphasized by Paul Witty in the November-December *Chicago Schools Journal* article, "Balanced Reading Programs."

In addition to the proper emphasis on habit, skills, and vocabulary development, there are three other aspects of reading instruction which apply to every class and every child. The first is associated with the teacher's efforts to gain an understanding of each child, his background of experience, and his needs. The second relates to the provision of varied reading materials to satisfy individual needs. The third involves the development of simple but valid ways of evaluating and recording growth in reading.

Specialists in reading who recommend that teachers utilize existing interests as a starting point are fully aware that some interests are transitory and that others are unworthy of extension. Therefore, it is suggested that teachers aim to modify old patterns, create new interests, and raise the level of pupil's tastes. In fact, the interests of boys and girls on coming to school may be thought of as constituting the opportunity and obligation of teachers. The interests of pupils at the time they leave a class or school reflect the extent to which the teacher has accepted responsibility for directing pupil growth.

Office of Education specialists in elementary education have gathered facts to help answer the questions most frequently asked by parents and lay citizens about elementary school organization. Findings of their study are reported in Office of Education pamphlet titled "14 Questions on Elementary School Organization." This is Pamphlet No. 105, price 10 cents each.

It is important that no teacher or supervisor should expect all the aspects of a good lesson to obtain at all times or even at one time, writes Sherwood Friedman in "Notes on Classroom Observation" in the November *High Points*. But there are salient features to be observed as general criteria for the optimum lesson or lessons. These criteria for estimates of instruction cut five ways—in the direction of the student, the teacher, the supervisor, the school and the community.

In the area of student activity he lists four major indices which may seem to indicate a good lesson: 1. Worth-while and purposeful activity or class participation; the activity need not specifically be oral or written, active or passive, individualized or in concert. 2. Interest and effort in class work. 3. ability and capacity to do the work. 4. Good spirit and morale.

Teacher attributes relative to and indicative of good teaching are: 1. Enthusiasm and vitality. 2. Pleasantness and friendliness. 3. Knowledge of subject matter. 4. Effective use of methodology. 5. Well-planned and well-organized class routine. 6. Attention to individual differences. 7. Selection, guidance and placement of pupils which cannot be achieved by the teacher alone.

The First Reader Problem, by Emmett A. Betts, is a leaflet which outlines and describes teaching procedures in a direct approach to basic reading instruction at first-grade level. It is a reprint from *Visual Digest*, Summer 1948, 6 pages, 25 cents each. Order from The Reading

Clinic, Department of Psychology, Temple University, Philadelphia 22, Pa.

Restriction of membership in teacher organizations as a proposal to professionalize teaching was recommended by the NEA Commission on Teacher Education and Professional Standards.

The Commission will present an amendment to the NEA by-laws at the next annual meeting of the Representatives Assembly in Boston, providing that after a specified date full membership be limited to (1) those who are already members and keep their membership in good standing by continued payment of dues, and (2) new members who are degree graduates of four-year colleges approved by the profession for the preparation of teachers.

The commission believes that this action will be a step toward making teaching a profession with high prestige, adequate salaries, and an ever-increasing measure of security.

Story Parade is another magazine exclusively for boys and girls. Attractively printed and illustrated, the magazine includes pictures, rhymes, puzzles and things to make, news on children's books, and original contributions from children themselves. The young reader will find things to do and things to read that are presented with colorful and appealing illustrations. The subscription rate is \$3.00. Single copies are 30 cents. It is published monthly by Story Parade Inc., 200 Fifth Avenue, New York 10, N. Y.

Important measures affecting education are on the legislative program for the consideration of the eighty-first Congress. Administration and Congressional leaders, educational associations, and special interest groups are promoting bills or seeking Federal action several areas.

Important to public school educators are

those seeking Federal aid to support elementary and secondary schools; school building construction; school health; recreation; larger appropriations for school lunches; and provision for public library service demonstration; and a continuation of the sodium fluoride dental protection for children.

The Truman administration will also put strong pressure on Congress to broaden the social security program so as to provide for old-age and survivors insurance for state and local public workers and employees of educational institutions; and to enact health insurance for these same groups.

The key committee on Federal aid-to-education, public library service demonstration, and the school measures is the reconstructed House Committee on Education and Labor, John Lesinski, Chairman.

Elbert D. Thomas is chairman of the Senate Committee on Labor and Public Welfare which will consider legislation affecting education.

School men and women who have an interest in this legislation can obtain copies of bills from their Congressmen. Some of these are listed by number.

S. 246 by Senator Thomas of Utah, Federal aid-to-education (identical with one passed by the Senate in the 80th Congress).

S. 130 by Senator Hill, to provide for public library service demonstration.

S. 247 by Senator Thomas, to establish a national science foundation.

S. 5, by Senator Murray, to provide for national health insurance and public health.

H. R. 793 by Mrs. Helen Gahagan Douglas, for providing more effective kindergarten and nursery school education.

The following leaflets are obtainable, free of charge, from the School and College Service Department, United Air Lines, 35 East Monroe Street, Chicago 3, Illinois:

Mike and Nancy at the Airport. This is a story about two children who visit the airport. It describes the different planes they see, the passenger agent they talk to, and the various activities around the airport. It is suitable for reading by advanced second grade and above. Available in packets of ten.

Aviation Education—Bibliography for Elementary Schools. A graded bibliography giving many aviation books for the different grade levels as well as listing reading and other textbooks that contain aviation stories.

Also available from the same source is a *Map of the United States Airlines.* This is a 17 inch by 22 inch map showing all the certificated airlines in the United States as of May, 1948.

Young America Magazines has published a *Teacher's Almanac* which includes selected information on statistics on school attendance and teaching for each state; teacher certification requirements; policies on tenure, marriage and retirement; teachers' unions and professional organizations; a short list of supplementary teaching aids, films for school use; and copies of political and historical documents. The booklet sells for twenty-five cents per copy and can be ordered from Young America Magazines, 32 East 57th Street, New York 22, N. Y.

Here are the Junior Literary Guild selections for the month of March, 1949. For boys and girls 6, 7, and 8 years of age: *Jonathan and the Rainbow*, by Jacob Blanck. Houghton Mifflin Co., \$2.00; for boys and girls 9, 10, and 11 years of age: *More Favorite Stories, Old and New, For Boys and Girls*, by Sidonie Gruenberg. Doubleday & Co., \$3.75; for older girls, 12 to 16 years of age: *Betty Loring, Illustrator*, by Jessica Lyon. Julian Messner, Inc., \$2.50; for older boys, 12 to 16 years of age: *Raff: The*

Story of an English Setter, by F. E. Rechnitzer, The John C. Winston Co., \$2.50.

The Nominative Committee of the National Council of Teachers of English reports the following nominations:

For the Council Section Committee, Elementary Section:

1. Artley, Sterl, Associate Professor of Education and Director of the Child and Study Clinic, University of Missouri, Columbia, Missouri.
2. Baker, Emily V., Associate Professor of Education, Arizona State College, Tempe, Arizona
3. Lindahl, Hannah, Supervisor of Elementary Education, Mishawaka Public Schools, Mishawaka, Indiana
4. Prehm, Hazel, Director of Elementary Education, White Plains Public Schools, White Plains, New York
5. Ragland, Fannie, Cincinnati Public Schools, Cincinnati, Ohio
6. Trezevant, Blanche, Supervisor of Language Arts, State Department of Education, Baton Rouge, La.

For Directors Representing the Elementary Section:

1. Cadwallader, Dorothy Kay, Principal, Robbins School, Trenton, New Jersey.
2. Dumas, Enoch, Associate Professor of Supervised Teaching, University of California, Berkeley, Cal.
3. Evans, Clara, Assistant Professor of Elementary Education, University of Nebraska, Lincoln, Nebraska
4. Leckie, Margaret, Assistant State Supervisor of Elementary Schools, Charleston, West Virginia

Review and Criticism

[The brief reviews in this issue are by Helen R. Sattley, Elizabeth Guilfoile, La Tourette Stockwell, Celia B. Stendler, Lillian E. Novotny, Dorothy Hinman, Mary E. Kier, George Lorbear, Mary Maude Birmingham, Ellen A. Frogner, Ivah Green, Katherine Ashley, Frances E. Whitehead, and Helen C. Baugh. Unsigned annotations are by the editor.]

For the Teacher

Anthology of Children's Literature. By Edna Johnson, Carrie E. Scott, and Evelyn R. Sickels. Houghton Mifflin, \$5.50.

A revised edition of the 1935 anthology which brings the material up to date and corrects some of the features of format which were criticized in the first edition. The page is larger and the type, set in two columns on the page, is bigger and more easily read. Black and white illustrations taken from favorite books separate the twelve sections. This edition is larger by 200 pages, bringing the total to 1114.

The book is divided into two parts. The first contains the material for children's reading, the authors' purpose being threefold, as given in the foreword: "(1) to help teachers, librarians, and parents to know how to choose good books for children; (2) to give as many models as possible as supplementary material for manuals on children's literature, and as 'touchstones' in judging other books; also to supply the actual reading matter that will interest boys and girls at different ages; (3) to furnish at the end of each section a selected bibliography briefly annotated."

The second part contains appendices on the history of children's literature (illustrations have been added to the article in the first edition); some examples of early stories; an article on illustrators of children's books with black

and white reproductions; information about and lists of the Newbery Book awards; a graded book list and a pronouncing glossary.

The book contains material for a course in children's literature. It would have to be supplemented for completeness, as far example in the factual material for the pre-school child and for American folklore, but it is an excellent basic anthology. The quality of selection is high, but the interest of the child has not been sacrificed to these standards—the books children read are here represented.

An excellent selection for a one volume work. An edition with full color illustrations and end papers sells for \$7.50. H. R. S.

Large Was Our Bounty: Natural Resources and the Schools. 1948 Yearbook, Association for Supervision and Curriculum Development, N. E. A.

The stark tragedy of the destruction of natural resources through exploitation is dramatically revealed in this well-written yearbook. The authors follow this picture with a careful study of the constructive forces at war against waste.

The first items listed under this heading are the establishment of agricultural colleges, and the foundation of national parks. As its third and most practical contribution the yearbook reports in specific and interesting detail the conservation education going on in the schools. This study should be in the hands of all teachers and administrators, for in every school in the country there is opportunity and need to carry on this important work.

E. G.

What to Do Now. By Tina Lee. Illustrated by Manning Lee. Doubleday Doran, \$2.00.

One of the handiest books I know for a

mother who wants to help her child play constructively. Moreover, the instructions are so clear and simple, as are the pictures, charts, and working models, that children who can read will be able to follow them by themselves. The child who can't read will enjoy looking at them anyway. And nicest of all, the materials required are just things almost any mother has in the house—empty egg cartons, empty spools, shoe boxes, and scraps of material. From such does Mrs. Manning tell you how to make the most fetching dolls, doll houses and furniture, Christmas decorations, etc. Many of the illustrations are colored and the book is gay throughout.

L. T. S.

For Early Adolescents

Miss Behavior. By Bernice Bryant. Illus. by Jean Baker. Bobbs-Merrill, \$2.50.

A handbook of information on popularity, poise, and personality for the teen-age girl by the author of *Future Perfect*. Well done in a chatty, breezy style with dozens of examples of girls who were or were not successful in certain situations and explanations of why they were or weren't. Straight-forward chapters on such subjects as "The Feminine Touch," "The Body Beautiful," "Dating," "How to Get a Man," table etiquette, and thank you letters. One of the most successful books of this type which this reviewer has seen. Amusing line drawings help to sustain the lightness of touch even while the subject matter is, for the young reader, deadly serious.

H. R. S.

Modern Medical Discoveries. By Irmengarde Eberle, Crowell, \$2.50.

Modern Medical Discoveries is not a novel; it is a non-fiction book describing the discovery of penicillin, sulfa, streptomycin, the Rh factor, new vitamins, and the like. But the story of each discovery is told in such a thrilling way that each chapter reads like a novel and should prove fascinating to boys and girls. Although the publishers suggest that the book is suitable for children between the ages of 9 and 12, it

should be pointed out that this is the kind of story adults may sit up at night to finish.

Penicillin is the first discovery to be described. Miss Eberle tells the story of the patient, painstaking work of Dr. Fleming, an English doctor, as he attempts to find a substance which would destroy germs in the blood but not red or white corpuscles. In dramatic style she recounts how a particle from the air settling upon a culture grew the first penicillin mold known to man. This was in 1929. Then the story describes Dr. Fleming's further experiments with the mold, his attempts to interest others in his discovery, and his eventual success as a group of Oxford scientists took up the work. It was not until 1943, however, that penicillin finally came into its own, with the establishment of large-scale production.

It is obvious that Miss Eberle has done careful research in order to produce this book. She has presented her research findings in an interesting, readable fashion, and with an eye to the social implications of the discoveries she describes.

C. B. S.

An Inheritance of Poetry. By Gladys L. Adshead, and Annis Duff. With decorations by Nora S. Unwin. Houghton Mifflin, \$4.00.

No table of contents, but pictures separate this charming collection of poems into rough grouping—and after all, isn't this probably more childlike? From sources such as the Apocrypha and the Bible, Shakespeare, Kipling, de la Mare, James Stephens, Walt Whitman, Robert Frost, Elizabeth Coatsworth, and the author of *The Hobbit* come these poems collected over many years for their children and pupils and friends by two writers who have shown us by their previous works how successful they are in bringing children and literature together. One is the author of *Brownies*—Hush! the other of *Bequest of Wings*. A beautiful and inspiring book for the child from ten on up through high school. Excellent indexes.

H. R. S.

Mozart, Genius of Harmony. By Ann M. Lingg. Illustrated by Helen Frank. Henry Holt, \$3.00.

Miss Lingg, although now an American citizen, is a native of Vienna, where Mozart also was born and worked. Anyone who visited Vienna in pre-war days certainly could not help feeling that the gentle spirit of Mozart still hovered near the places most closely associated with him. This book has all the freshness and eagerness of a young musicologist who knew and loved these places and the music which Mozart created there. Her style is flexible and easily read, but the book has a substance which is derived only from thorough research and a mature assimilation of the materials thus obtained. Helen Frank's black and white drawings help to recapture for the reader the spirit of eighteenth century Vienna. For ages 11-15.

L. T. S.

The Story of Sound. By James GERALTON. Illustrated by Joe Krush. Harcourt Brace, \$2.00.

The excellent illustrations which accompany GERALTON's vivid explanations about sound and the way it travels make this volume as interesting as a story book to those children who have begun to wonder about the world around them. The author, an instructor in physics at Harvard University, explains the phenomena of sound which surround us—the buzzing of a mosquito, the sounds of musical instruments, the howl of the wind, the roar of the sea, etc.—in simple, non-technical language. Highly recommended for boys and girls.

L. E. N.

A Treasure Chest of Sea Stories. By Max J. Herzberg. Julian Messner. \$3.00.

These twenty stories of sailors, ships, and the sea are packed with enough excitement to meet the taste of the most adventure-loving adolescent boy. Danger, daring, self-sacrifice, and heroism crowd the pages; sailor superstitions and traditions provide mystery and suspense. Though language, detail, and incident are sufficiently rough to give a correct notion

of the lack of culture of the ordinary seaman and of the atmosphere of sea life, there is not an objectionable line in the book. In fact, many a story representing a far more refined society fails to set up the high ideals and genuine nobility of character displayed repeatedly in these tales. The language may offer difficulty to even the best of upper-grade readers, for it consists largely, as it should, of sailor colloquialisms and technical sea terms. Yet boys who sincerely like sea stories will surmount these obstacles and thoroughly enjoy most of the stories.

D. H.

Heather Hill. By Elleston Trevor. Illustrated by Stephen J. Voorhies. Longmans, Green and Company. \$2.50.

Mole the Miller, Potter the Otter, Old Stripe the Badger, and the other kindly Deep Woods animals live happily and peacefully free from human beings. Badger potters with his making of "baccy" pipes, Otter makes a flute, Scruff Fox sinks a well, and, best of all, together they build a tree house for their new-found friend Poof Marten.

This plotless story, which meanders lazily over two hundred sixty pages, is for only the sensitive child who has matured in his appreciation to the place where he enjoys aimless, mildly humorous conversation and good description of nature. Many less sensitive children could be helped to enjoy it if they were fortunate enough to have it read to them by a sympathetic grown-up who knows the satisfaction of creation, friendship, and beauty. In short, the book is for young and old who are enthusiastic about Albert Bigelow Paine's *Hollow Tree and Deep Woods Book* and Kenneth Grahame's *Wind in the Willows*, for, though lacking something of the best of each of these, it savors of both.

D. H.

Terry and Bunky Play Hockey. By Dick Fishel and Ken Hay. Illustrated by L. D. Warren. G. P. Putnam's Sons, \$1.75.

This fourth book in the *How To Play Series*

presents clearly and slowly a well-planned succession of simple lessons in hockey. Terry and Bunky are taught the rules, techniques, and terminology of the game by their generous friend Frenchy Noreau, a member of a successful professional team. Boys from six to ten, listening or reading, will learn the game along with Terry Bunky. The information is neatly sugar-coated in a slight story, which would have sufficient holding power for the boy interested in knowing how to play hockey well. Because the sole purpose of the authors is to give information, the spots of stiff, forced conversation may, perhaps, be excused; not so the slips in English. The text is rather solid on the printed page for young readers; yet the clear diagrams and lively black and white drawings and the small size of the book keep it from being formidable in appearance.

D. H.

Terry and Bunky Play Basketball. By Dick Fishel and Claire Hare. Illustrations by L. D. Warren. G. P. Putnam's Sons, \$1.75.

Another "How to Play" sports book for the 8-12 year olds. This book gives the interesting story of the way basketball began way back in 1892. It builds up interest in sports and teaches the fundamentals of the game and good sportsmanship. Ages 8-11

M. E. K.

Codes and Secret Writing. By Herbert S. Zim. Illustrated with diagrams. Morrow Junior Books, \$2.00.

This book is aimed at those who enjoy making and employing codes and ciphers for fun, and also at the art of breaking them. It is not a book for the experts, but only amateurs. The codes range from the simple to the more complex, with complete explanations for encoding and decoding them. It is a book on a fascinating hobby, through which the child could spend many hours making up codes with friends.

G. L.

The Old Flag's Secret. By Margaret Irwin Simons. Crowell, \$2.50.

This book is attention holding and enjoyable throughout because of a combination of mystery, sentiment, and history. It is filled with action for early teen age girls.

Dina Charles is a young girl who is attending for the first year and perhaps the only year the school her mother attended. At school she becomes interested in the historical diaries of Miss Abbie Crofton which led to the mystery of the flag. With the aid of two of her friends the mystery is solved, the school grounds are saved, and Dina is able to return to school the following year.

M. M. B.

Robin Hood's Arrow. By Eugenia Stone. Illustrated by Raffaello Busoni. Wilcox and Follett, \$2.50.

Webba the gray goose, Diccon Redstaxt, Hulda and her juggler father, the jester, Jocko the monkey, and the familiar characters of Robin Hood and his merry men are all here in a group of episodic adventures, but the spotlight is on the boy, Dan o' the Mill. Because of the sense of completeness about each of the adventures and because of the "story-telling quality" of the language, the book should be effective for reading aloud to intermediate grade children.

Raffaello Busoni's illustrations accurately interpret the text. Especially is this true in the frequently repeated sketch of Dan o' the Mill, adventure—bound with Webba the gray goose.

E. A. F.

Fun, Incorporated. By Jeanne Lenton Tracey. Drawings by Jay Norwood. Bobbs-Merrill. \$2.50.

Clearly written suggestions to help young people from the age of thirteen through nineteen in organizing and maintaining their recreation centers. Underlying the many specific suggestions are two basic principles, that is, the need for securing the backing of the community and the acceptance of responsibility by the teen-agers.

E. A. F.

The Mercer Boys' Cruise in the Lassie. By Capwell Wyckoff. World Publishing Co.

This is one of a series of books dealing with the adventures of the Mercer Boys, sixteen and seventeen years of age. They and a buddy set off on a month's cruise in their own sloop, only to plunge at once into hair-raising experiences with marine bandits. Through twenty-two chapters they get lost, are kidnapped, are imprisoned, and fight hand to hand battles with bandits, but from each encounter emerge victorious. The tale moves swiftly, is well-told, and carries a reader along pleasantly excited. Young people will no doubt enjoy it. I. G.

For the Middle Grades

Gilbert Stuart. By Ruth Langland Holberg. Illustrated by Lloyd Coe. Thomas Y. Crowell, \$2.50.

Often an author or an artist leads a life of such persistent study and application that his story makes dull reading for the young. Not so that of the great American artist Gilbert Stuart. His struggles with opposition and poverty; the early obviousness of his talent; his irresponsible, spendthrift ways; his lovable, yet hot-tempered nature; his popularity and success all contribute to a life of spirit and force. Ruth Holberg making the most of this fine variety and utilizing to advantage the stirring incidents of the times in which Stuart lived has made a very readable biography for boys and girls past ten.

D. H.

How to Make Dolls and Doll Houses. By Tina Lee. Illus. by Manning Lee. Doubleday 1948. \$2.25.

Rag dolls, easy-to-make-dolls, costume dolls, carton doll houses, packing box doll houses, easy-to-make furniture out of pipe cleaners, spools and tin cans, heavy paper furniture. Instructions and patterns for all of them are here in this simple, clear, attractive book exceedingly well illustrated and well indexed. Children and adults, both, will find it most helpful and useful.

H. R. S.

More Favorite Stories Old and New. By Sidonie Matsner Gruenberg. Illus. by Richard Floethe. Doubleday 1948. \$3.75.

The director of the Child Study Association of America who selected *Favorite Stories Old and New* for younger children has now selected another group for the "middle age" readers. Four hundred pages of reading are divided into such sections as "Boys and Girls Here and There," "Of Courage and Adventure," "When America was Younger," "Horses and Dogs," "From Myths and Fables to Legends and History." Many of the selections are well-rounded chapters taken from some of the best of children's literature. A delightful companion volume for a home library, it can well be used as a springboard for further reading. Many school libraries would have most of the original editions of the material. H. R. S.

The Junior Party Book. By Bernice Wells Carlson. Abingdon-Cokesbury, \$2.00.

A re-issue of a popular book of party suggestions for boys and girls in the 8-12 age range. The suggestions deal with such occasions as New Year's, Washington's Birthday, Valentine's Day, Halloween, and Christmas, and with such themes as Cowboys, Indians, Detectives, Hoboes, and Circuses.

My Brother Mike. By Doris Gates. Illustrated by Wesley Dennis. Viking, \$2.50.

Motherless ten year old Billy Evans, living in an unpleasant boarding home as a county ward, is given a fox terrier pup by a kindly neighbor. Soon afterward he meets a friendly tramp who, when he hops a freight to Los Angeles, leaves Billy a precious remembrance in a hiding hole at the old quarry. A postal card from Mike, the tramp, to Billy, precipitates Billy's decision to run away to join the tramp. Mike, when found, proves Billy's father, a veteran willing again to assume the responsibility of a loveable young son. It is doubtful that this story will appeal to children and I also question its value. If purchased it will be interesting to

get children's reactions to it. I feel that it is a title which most children's collections can do without.

K. A.

The Chestry Oak. By Kate Seredy. Illustrated by Kate Seredy. Viking, \$2.50.

The Chestry Oak takes its title from the custom among the Hungarian noblemen of Chestry for each prince of the family to plant on his land an acorn from the ancient and stately Chestry oak tree. In this story of modern Hungary the young prince Michael survives the bombing of his father's castle and is ultimately brought to America (where he plants his acorn) to be accepted in a new home here. The style of the writing is highly romantic; one feels that Miss Seredy loses her plot in playing with fine language. Unfortunately, also, this plot has little semblance of reality so the book is a disappointment both in style and in substance. Grouping all of the illustrations at the front of the book lessens their appeal. Not recommended.

K. A.

Animal Sounds. By George F. Mason. Illustrated by the author. William Morrow, \$2.00.

George Mason has written a book that should delight all nature lovers, especially children. The author points out that many people miss the beautiful music made by birds and fowl, merely because they do not listen to and for them. Besides the familiar sounds of animals we know, he gives others that have just as pretty calls, but which we are unaware, such as those of mice and owls. This is truly a book for all those that are interested in nature's way of providing communication for her animal kingdom.

G. L.

True Zoo Stories. By William Bridges. William Sloane Associates, \$2.50.

This is one of the most delightful books for children the reviewer has ever read. The stories are told simply, and are educational as well as amusing. Written about actual happenings in the Bronx Zoo, they concern animals that are

dear and familiar to all of us, and animals that are new but just as interesting. The stories are accompanied by illustrations, plus an account of what each animal is like, its origin, and how it lives. This should be a welcome book in any home where there are children. It is a pleasant, informational addition to a child's library.

G. L.

The Palomino Boy. By Don and Betty Emblen. Jacket and endpapers by Lynd Ward. Viking, \$2.00.

In this account of a year in the life of Juan, a ten-year Mexican boy, mention is made of his attempts to understand his white playmates, his desire to learn to laugh, and his efforts to select a third name for himself. Outside of a very occasional paragraph or two it is a collection of very ordinary incidents written in a very ordinary style. Illustrations appear only on end papers and jacket.

I. G.

Fighting Frontiersman, the Life of Daniel Boone. By John Bakeless. Illustrated by Edward Shenton. Morrow, \$2.75.

A vivid picture of the hazards and hardships of settling "Kaintuck" is portrayed in this biography of an intrepid pioneer. Daniel Boone's experiences with the Indians—half enemies and half friends—the disappointments he suffered by being denied title to the countless acres he had won, his trusted leadership both in war and pioneering, are all graphically described.

L. E. N.

The Game of Harmony. By Ross Lee Finney. Harcourt Brace, \$3.00.

A first harmony book, by a distinguished American composer and teacher who wrote it for his two sons. It makes harmony fun, not just musical mathematics, and above all it gives the amateur a feeling of being able to create instead of just writing exercises. There are many musical illustrations to help, and musical problems and puzzles to solve at the end of each chapter. For readers twelve years old and up.

L. T. S.

Roads to Anywhere. Beacon Lights of Literature, Book 5. By Marquis E. Shattuck. Iroquois Publishing Company, List price \$.96; 5 or more copies, \$.72.

A reading textbook which emphasizes choice of selections and self-aids for the pupil, this volume is based on recommendations made in *An Experience Curriculum in English* in suggesting strands of experience, (Teachers' Guide), in the seven-unit approach, and in suggested reading lists. Informative material is designed to correlate with other subjects in the curriculum; old material is balanced with new.

L. E. N.

Milo's New World. Written and Illustrated by Betty Morgan Bowen. Longman's, \$2.25.

This is a moving story for children 10-14 about a group of children from other countries invited by the United States during the war to come to make their home at Fort Ontario, near Buffalo, New York. The boy of whom we hear and see the most is Milo, a refugee from Belgrade, and through him we come to understand the children's problems of adjustment and their eventual resolution of them. The black and white drawings are captivating, the paper better than most, and the type bold.

L. T. S.

Aleko's Island. By Edward Fenton. Illustrated by Dimitris Davis. Doubleday, \$2.50.

From the rubble of postwar Greece, the goat Lesbia unearths a small bronze shepherd. Its living counterpart is the boy Aleko who values the figurine for its beauty...and perhaps because his fellow townsmen desire it so avidly. Aleko's finding of true and lasting values in the company of an itinerant old painter, are important to the story. The atmosphere is fresh and clean, the glossary of Greek words is useful, and the illustrations are suggestive line drawings. Ages 10-13.

F. E. W.

The Picture Story of the Phillipines. By Hester O'Neal. Pictures by Ursula Koering. David McKay, \$2.50.

Going places, meeting people, seeing and appreciating how other people live and why is usually an adult experience. Miss O'Neil has brought this experience to the child in this delightful factual book on the Phillipines, a little country that grew up with the help of a bigger country. The numerous colorful illustrations are most attractive and very helpful in understanding the country, its natural beauty, its history and the customs of these interesting people. Ages 9-14

M. E. K.

My Father's Dragon. By Ruth Stiles Gannett. Illustrated by Ruth Stiles Gannett. Random House, \$2.00.

Ridiculous fancy on a high level is this story of "My father's" adventures as a small boy. His friendship with an old alley cat led him to rescue a small and overworked dragon from Wild Island. The fact that he takes French leave of his home when his mother refuses the cat milk is incidental to his highly fantastic experiences as chief rescuer. The episodal arrangement makes it ideal "read aloud" material for grades 2-4.

H. C. B.

Rainbow For Me. By Martha Gwinn Kiser. Illustrated by Eloise Wilkin. Random House. \$2.00.

Orphaned Ruey Sarvis was not too happy living with her aunt, for Aunt Tood had long since forgotten what was important to little girls. Grandma, who spoke in rhymes, made life fun, even dishwashing. The culmination of grandma's visit was a real rainbow for Ruey in the form of a permanent home in a cottage with grandma. This life in a small town a generation ago is a welcome addition to 3-5 grade girl stories.

H. C. B.

The Castle of Grumpy Grouch. By Mary Dickerson Donahey. Illustrated by Pelagie Doane. Random House, \$2.00

Floria had been born a princess—but with a temper which she regularly lost. Losing it altogether she is sent on a mission to retrieve it.

With almost unbelievable self control but aided by the sun fairy and other enchanted persons she achieves her goal. Pelagie Doane's black and white illustrations enhance the text of this old favorite and girls of ten with a fairy tale bent will be as absorbed as were their mothers.

H. C. B.

For Younger Children

Mr. Flip Flop. By Helen Carrett. Illustrated by Carry MacKenzie. Viking, \$2.00.

Mr. Flip Flop is as delightful a bit of nonsense as the young six thru' nine-year old can hope to find. It is the story of Mr. Flip Flop, a circus clown, who is compelled to retire from the circus at the age of sixty-six and one-half years. He spends all of his money for a large farm with a red barn where he decides to spend the rest of his days. Unfortunately, he still has to eat and sleep, and since he has no money for food or furniture, he sells part of his land to establish credit at the local stores. But the impractical Mr. Flip Flop, whose values are not of this world, instead of buying furniture, invests his money in ropes and trapezes and the like, and rigs the barn up like a gymnasium. Naturally the children of the village gravitate to the barn. So do ten bears, a photographer, and a tax collector for whom Mr. Flip Flop has no money. But naturally the story ends happily with a proud parent agreeing to pay Mr. Flip Flop's taxes until he is a hundred and ten. Wonderful character drawings give added zest to the story. The middle-class child who has to conform to convention more than he likes may find comfort and escape in so unconventional and non-conforming a character as Mr. Flip Flop. He deserves to live to be at least a hundred and ten.

C. B. S.

The Tale of Tubby the Tuba. By George Kleinsinger and Paul Tripp. Illustrated by George Maas. Vanguard, \$2.00.

A colorful picture book of a fat little tuba who got tired of just playing oompah... oompah... all the time. With the help of a

bullfrog, he learns a melody and teaches it to the rest of the orchestra. The story is not well enough developed to stand alone, but used with the music album, *Tubby the Tuba*, which was its forerunner, it should be delightful—and also an amusing introduction to orchestral instruments. George Kleinsinger is one of our best known modern composers.

H. R. S.

Dicky and the Indians. By Mabel G. La Rue. Illustrated by Herman Fay, Jr. Ginn, \$1.92.

Although any one of these seventeen brief stories is complete in itself, read consecutively they give an account of a small boy's stay with a kind Indian family. His adventures teach him, and consequently the young reader, the ways of everyday life among the Indians in the days of our early settlers. The book is of value as a supplementary reader, with its tested vocabulary for early second grade, much word and phrase repetition, and attractive reader format; it is of value, too, as an information book, with its authentic factual material. However, since work on Indians rarely begins in our elementary schools before third grade and since the book includes such stimulating emotional incidents as a child escaping alone from a burning village, there is noticeable inconsistency between the level of reading difficulty and the subject matter. But this very inconsistency would make the stories suitable for the retarded third or fourth-grade reader. The book could too easily be a hindrance to a child's written language development in that many mere phrases are treated as complete sentences and respectable paragraph making is sacrificed to simplifying the reading.

D. H.

Sam and the Superdroop. By Munro Leaf. Drawings by Munro Leaf. Viking, \$1.50.

Ten-year old Sam, whose parents have ceased to read stories to him, has become a comic-book addict. He is visited by Super-droop, a "small-sized, mixed-up dinosaur" with a jet engine on its tail. Superdroop takes Sam on a series of visits to a comic book gang of crooks,

sheriff's posse, jungleland's queen, and interstellar patrol.

The story very cleverly pokes fun at comic book characters and their vocabularies and will be enjoyed by adults. It seems to this reviewer that the subtleness of the book will be lost on children and it also seems doubtful if the apparent aim of the author to make children skeptical of comic books will be realized.

I. G.

Monica Mink. By Jane Frank. Illustrated by Jane Frank. Vanguard, \$1.75.

In rhyme the obstreperous Monica Mink "who wouldn't listen and didn't think" is finally taught that "all Mother Minks know best." The rhymes and illustrations are appealing, and it is a pity that the way in which Monica Mink is caught in the trap insults the intelligence of even a small child. The fancy clothes on the animals may annoy those who feel that animals should not be dressed as humans. Otherwise the full page sepia illustrations accompanied by the four line rhyme are good moral meat for the preschool child.

H. C. B.

The White Winter, A Story of Scarlet Hill. By Elizabeth Bleeker Meigs. Illustrated by Frederick T. Chapman. Bobbs-Merrill, 1948. \$2.50.

A delightful picture of an ideal, happy family life on a Hudson Valley farm is presented in this story which centers about Miss Pooh, the youngest of the three girls, and her ninth winter. All little girls who like to read about horses will be entranced by Dark Child, Miss Pooh's impish stallion.

L. E. N.

My first Mother Goose. Rhymes selected by Sylvestre C. Watkins. Pictures by Mary Gehr. Wilcox and Follett.

The Janet Deen Mother Goose. David McKay, \$1.50.

Mother Goose. Carolyn Wells (ed.) Garden City.

Unless one is familiar with today's range of children's literature, it is difficult to visualize the number and variety of editions of *Mother Goose* rhymes. The three here reviewed might be classified as first, second, and third readers in their treatment of the famous rhymes.

My first Mother Goose is for the very small child. The book is also small, and light in weight, so that it is easily handled. The pictures are bright and clear and often of young children playing *Mother Goose Games*. They are both black and white and in full color.

The Janet Deen Mother Goose is larger in size and the illustrations are more detailed. Janet Deen Schintz is British by birth and upbringing, which perhaps accounts for the fact that her pictures are reminiscent of English lanes and meadows and English country people. The expression on the faces of the king's men as they view Humpty Dumpty is alone worth the price of the book.

Mother Goose, based on the Carolyn Wells edition and illustrated by eight artists, is a novel and delightful volume which will be best appreciated by five and six year olds. In the first place it is large and can be looked at comfortably only when supported by a table. Secondly, the marked differences in the pictorial styles of the artists gives it a complexity which the older child will enjoy probing but which would be confusing to the two and three year olds. The artists are Margie, Emmons, Janet Robson, Sharon Stearns, Dolli Tingle, Madison Wood, Kippi, and Peter Locke.

L. T. S.

Lokoshi Learns to Hunt Seals. Written and illustrated by Raymond Greekmore. Macmillan.

A treasure for any child five to ten years old, and perhaps even older, so lovely are the lithographs which illustrate it. Lokoshi is an Eskimo boy who is taken by his father on his first seal hunt. The preparations, the travelling, the killing and the feasting, all of which are

true to Eskimo custom and practice are clearly described both pictorially and in the text.

L. T. S.

The Horse Called Pete. By Elisa Bialk. Illustrated by William Moyers Houghton Mifflin, \$2.00.

"Jeepers, won't Mom and Dad be surprised?" Davey was saying as he returned from the Circus riding Pete the Circus horse. Mom's and Dad's surprise was nothing compared to the surprises Davey and Pete gave each other as pals, building confidences for the other. The really exciting surprises come—first in front of the village post office, then at the Sunday School Circus and most of all the day of the Horse Show! A vocabulary for the 8-10 year olds with story appeal for the older children.

M. E. K.

Christmas Carols, Arranged by Marjorie Wyckoff. Pictures by Corinne Malvern. Simon and Schuster, \$.25.

One of the Little Golden Book Series. I can't imagine a Christmas gift book that would be more enjoyed by any child. Contains the first verses, occasionally more, of all the most familiar carols, and several less well known ones

which have direct appeal to children. The illustrations are truly lovely and the children will adore them.

L. T. S.

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(Continued from Page 149)

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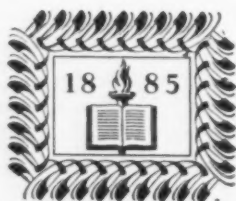
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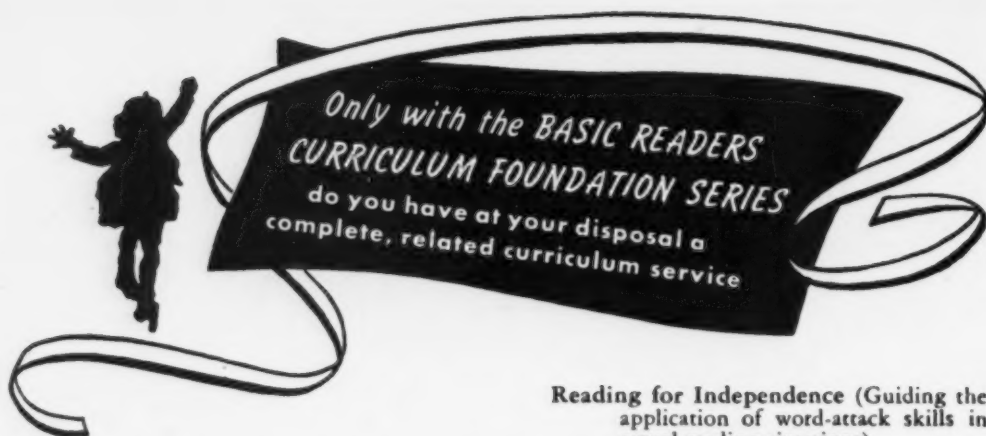


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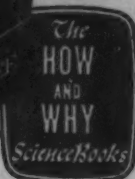
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